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SOTHEBY, WILKINSON & HODGE.

34 & 35, NEW BOND STREET, W. (1).

CATALOGUE  
OF  
Old and Modern  
DRAWINGS AND PICTURES,

INCLUDING THE PROPERTIES OF

Walter S. Owen, Esq.,

*of 8b Upper Park Road, St. Leonards-on-Sea;*

The Right Hon. Baron Vernon,

*of Sudbury Hall, Derbyshire:*

Sir William L. Parker, Bt.,

*of Blackbrook House, Fareham, Hants;*

AND OTHER PROPERTIES.

Days of Sale:

FIRST DAY	....	Wednesday, January 31	Lots	1 to 128.
SECOND DAY	....	Thursday, February 1	Lots	129 to 246.

1923.

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CATALOGUE  
OF  
**Old and Modern**  
**DRAWINGS AND PICTURES.**

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**FIRST DAY'S SALE.**

DRAWINGS IN PENCIL, PASTEL AND WATER COLOUR,

INCLUDING THE PROPERTIES OF

**Walter S. Owen, Esq.,**  
*of 8b Upper Park Road, St. Leonards-on-Sea ;*

**The Right Hon. Baron Vernon,**  
*of Sudbury Hall, Derbyshire ;*

AND OTHER PROPERTIES, COMPRISING DRAWINGS BY OR ATTRIBUTED TO

F. BARTOLOZZI, R.A.,

JOHN DOWNMAN,

CLAUDE LE LORRAIN,

P. B. CIPRIANI, R.A.,

A. VAN DYCK,

A. VAN OSTADE,

R. COSWAY,

DANIEL GARDNER,

ROSALBA,

DAVID COX,

J. HOPPNER,

T. ROWLANDSON.

**SECOND DAY'S SALE.**

OIL PAINTINGS OF THE ENGLISH AND CONTINENTAL SCHOOLS,

INCLUDING THE PROPERTIES OF

**Sir William L. Parker, Bt.,**

*of Blackbrook House, Fareham, Hants ;*

**The Right Hon. Baron Vernon ;**

**The Property of a Nobleman ;**

AND OTHER PROPERTIES, COMPRISING EXAMPLES BY OR ATTRIBUTED TO

SIR WM. BEECHEY, R.A.,

SIR PETER LELY,

H. RIGAUD,

HANS HOLBEIN,

ANTONIS MOR,

J. VAN RUISDAEL,

ANGELICA KAUFFMAN, R.A.,

HANS MUELICH,

JAN STEEN,

SIR GODFREY KNELLER,

MURILLO,

RICHARD WESTALL, R.A.,

SIR THOS. LAWRENCE, P.R.A.,

PIETER NEEFS,

J. ZOFFANY, R.A.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

**SOTHEBY, WILKINSON & HODGE**

(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.V.O., & F. W. WARRE, O.B.E., M.C.)

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AT ONE O'CLOCK PRECISELY.

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- IV. The purchasers to give in their names and places of abode and to pay down 10s. in the pound or more, if required, in part payment of the purchase-money ; in default of which the lot or lots purchased may be immediately put up again and re-sold.
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SOTHEY, WILKINSON & HODGE,

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1785

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# CATALOGUE

OF

## OLD AND MODERN

## DRAWINGS AND PICTURES.

### FIRST DAY'S SALE.

WEDNESDAY, JANUARY 31st, 1923.

#### DRAWINGS.

IN THE PORTFOLIO.

#### Various Owners.

GERMAN SCHOOL, about 1500.

LOT

- 1 Figure of a Saint, whole length, standing to the left, holding an axe, *pen and bistre*;  $8\frac{1}{4}$  in. by  $3\frac{3}{4}$  in.

HANS HOLBEIN THE YOUNGER.

- 2 Christ bearing His Cross, numerous figures moving to the right, in an ornamental border, design for a painted glass panel *signed H.H., pen and bistre and ink wash*;  $17\frac{1}{2}$  in. by  $12\frac{1}{2}$  in.; and an Allegory of Vanity, *Flemish School, XVI Century*

REMBRANDT.

- 3 Isaac blessing Jacob, *pen and bistre*; 7 in. by  $9\frac{1}{4}$  in.

LAGNEAU.

- 4 Head of a Young Lady, *black and red chalk*,  $14\frac{1}{2}$  in. by  $10\frac{1}{2}$  in.; and a pastel Head of a Girl, attributed to Dumonstier

## J. A. PORTAIL.

- 26 . 5 A Young Man holding a Birdcage, *black, red and white chalk*, <sup>bluaghi</sup>  
on bluish-grey paper; 7in. by 5½in.

## CLAUDE GELLÉE LE LORRAIN.

- 17 . 6 Landscape Study, a cliff with brushwood, below an arched  
entrance to a cave, and a figure, *bistre wash*; 8in. by <sup>do</sup>  
10½in.

## J. PILLEMENT.

- 9 . 7 A Group of rustic figures in a landscape, *signed and dated* <sup>bluaghi</sup>  
1792, *black chalk*, 7in. by 9½in.; and a Head of a Woman,  
attributed to J. B. Le Prince 2

## FRENCH SCHOOL, XVIII CENTURY.

- 2 . 8 The Garden of an Italian Villa, *gouache*, 6in. by 8½in.; and <sup>bluaghi</sup>  
a Coast Scene, *signed by L. Trimmizel* 2

## HUBERT ROBERT.

- 8 . 9 Fountains and Cascades in an Italian Garden, *set-off drawing* <sup>bluaghi</sup>  
*in red chalk*; 14in. by 19in.
- 10 . 9A French School: Two Classical subjects 2 <sup>bluaghi</sup>
- 10 10 10 Millet: Peasant Woman with a distaff, *pastel*; 14½in. by <sup>do</sup>  
9¾in. <sup>Blake</sup>
- 1 . 11 H. v. d. Burgh: Interior, *water-colour*; 5½in. by 5½in. <sup>Meatys</sup>
- 1 10 12 Rubens: The Deposition, *black and white chalk*, 10in. by <sup>do</sup>  
12¾in.; and three others 4
- 3 3 13 Tiepolo; Classical Subject, *pen and ink with wash*, 8in. by <sup>Witt</sup>  
6in.; and another 2
- 1 1 14 A. Bloemaert: The Annunciation, *signed, pen and bistre*  
*with wash*; 13¾in. by 11in.; and Portrait of Holbein, <sup>do</sup>  
an engraving 2
- 4 4 15 French School, 18th Century: Landscape with Ruins, <sup>do</sup>  
*brush-drawing in bistre*, 13½in. by 17¾in.; two Figure  
Subjects; and design for a fan 4



## REMBRANDT.

- 16 The Death of the Virgin, composition of several figures round the bed of the expiring Virgin, *framed, black chalk, pen and bistre with wash*;  $8\frac{3}{4}$  in. by  $12\frac{1}{4}$  in.

\* \* \* Collection, Isendoorn of Blois de Cannenburg.

## CORREGIO.

c. 1494-1534.

- 17 The Almighty supported by three child angels, *red chalk*;  $9\frac{1}{4}$  in. by 8 in.

\* \* \* From the collections of J. Richardson the Elder and T. Hudson.

And a Copy of part of the fresco in the Duomo at Parma, after the same

## PARMIGIANINO.

1504-1540.

- 18 The Adoration of the Shepherds, *bistre, pen and wash, heightened with white*;  $8\frac{3}{4}$  in. by 6 in.

\* \* \* From the collections of Sir Thomas Lawrence (Catalogue 1836, no. 32), and J. H. Hawkins

## RAPHAEL.

1483-1520.

- 19 Whole-length Figure of a Nude Man in half-reclining attitude, *pen and bistre*;  $7\frac{5}{8}$  in. by  $14\frac{1}{2}$  in.

\* \* \* From the collection of the Rev. Dr. Wellesley; Sale Sotheby's, 1866, no. 2113. Described as a study for the Taking Down from the Cross.

## VENETIAN SCHOOL, ATTRIBUTED TO TITIAN.

- 20 The Adoration of the Shepherds, *bistre, pen and wash*;  $14\frac{3}{4}$  in. by  $10\frac{3}{4}$  in.

\* \* \* Engraved in facsimile by J. M. Metz. From the collections of Sir Joshua Reynolds and the Rev. Dr. Wellesley; Sale, Sotheby's, 1866, no. 2374.

And a pen-and-ink Landscape, attributed to the same, also from Dr. Wellesley's collection, no. 1595.

## CLAUDE LE LORRAIN.

1600-1682.

- 10 21 Landscape. A small temple, a round tower and other buildings crowning a lofty rock on the left, on the right the sea dotted with scudding feluccas, *bistre, pen and wash*;  $6\frac{1}{2}$ in. by  $9\frac{1}{2}$ in. *Reader*

## CLAUDE LE LORRAIN.

1600-1682.

- 21 22 An open Valley, with clumps of trees on either side, *bistre, pen and wash, on greyish-blue paper*;  $4\frac{3}{8}$ in. by 10in. *Bate*
- \* \* \* From the collections of W. Esdaile, Sir Thomas Lawrence and W. H. Carpenter.

## CLAUDE LE LORRAIN.

1600-1682.

- 7 23 *Recto*: View of a Triumphal Arch; *verso*: A town wall, *with bistre, pen and wash, on greyish-blue paper*;  $4\frac{1}{2}$ in. by 5in. *Sin.*
- \* \* \* From the W. Esdaile and C. S. Bale collections.

## N. POUSSIN.

- 315 24 View of Ponte Saloro (?), a fortified bridge, with mountains in the distance, beneath is the title in a contemporary hand, *red chalk and bistre wash*;  $11\frac{3}{4}$ in. by 17in. *do*
- \* \* \* From the R. Udney collection.

## A. VAN DYCK.

1599-1641.

- 2 25 *Recto*: Head of a Young Man with flowing hair; *verso*: two Studies of Hands, *black and white chalk, on grey paper*;  $10\frac{3}{4}$ in. by  $8\frac{1}{4}$ in. *Meatyand*
- \* \* \* From the W. H. Carpenter collection.

## A. VAN OSTADE.

1610-1685.

- 26 Six Peasants carousing in an Ale-house, *signed, pen and bistre*;  $4\frac{1}{2}$ in. by  $4\frac{1}{2}$ in.

1 5

\* \* \* From the H. S. Olivier and Edward Hawkins collections.  
Also a Sketch of Four Peasants, by A. BRAUWER, from the  
same collections, *two on one mount*; and two others 3

## T. GAINSBOROUGH, R.A.

1727-1788.

- 27 Farm Buildings and Trees, *black chalk and bistre wash*;  
10in. by 13in.

2 5

\* \* \* From the Earl of Aylesford's collection

## G. MORLAND.

1763-1804.

- 28 A Boy looking into a Sty, in which are two pigs, *signed and dated 1792, black chalk, pen and ink*;  $17\frac{1}{2}$ in. by  $13\frac{1}{2}$ in.

3

## RAPHAEL (SCHOOL OF).

- 29 An old Man kneeling, receiving a blessing, *pen and ink*,  
5in. by  $7\frac{1}{4}$ in.; and five others 6

3

## GERMAN SCHOOL.

- 30 The Flagellation of Christ, *pen and sepia*; 8in. by  $5\frac{1}{2}$ in.

5

## HOWITT.

- 31 Pair of water-colour Drawings, Woodland Scene with deer;  
12in. by 9in. 2

4

## LIONEL PERAUX.

- 32 Skating Scene in a Park, and five others; 20in. by 16in. 6

14

## JOHN FLAXMAN, R.A.

- 33 Forty-one Drawings, Studies, *mostly in pencil, a parcel* 41

2



## LORD LEIGHTON, P.R.A.

- 1 12 . 34 Study for Picture. The Summer Morn. in black and white *Blare ✓*  
chalk on blue paper; and one other, framed,  $9\frac{1}{2}$  in. by  
12  $\frac{1}{2}$  in. 2

## ENGLISH SCHOOL.

- 6 . 35 A View of St. James' Park, looking towards Westminster *Leger*  
from Buckingham Palace; size  $15\frac{1}{2}$  in. by  $24\frac{1}{4}$  in., in  
water-colours

## S. HOWITT.

- 14 10 . 36 Cowes Harbour, Isle of Wight, in water-colours; size  $11\frac{1}{2}$  in. *Markho*  
by  $16\frac{3}{4}$  in.

## EDWIN HAYES.

- 1 . 37 A tinted pencil Drawing of Lady and three Children,  
1 ft. 4 in. by 1 ft. 1 in.; and an engraving, Black-eyed Susan 2 *Spencer*

## AUBREY BEARDSLEY.

- 10 5 . 38 Ten Caricatures drawn for the Pall Mall, pen and ink 10 do

## JAMES DUFFIELD HARDING.

- 10 . 39 A Scrap-book containing 86 Topographical Drawings *Mealy and*

## The Property of a Lady.

## DAVID COX.

- 10 . 40 Three Drawings, "The Miser," "The Bandit," "The maggo,"  
Young Princes in the Tower"; about  $4\frac{1}{2}$  in. by 7 in. each 3

## WILLIAM DELAMOTTE.

1775-1863.

- 2 5 . 41 A large Scrap-book, containing thirty Drawings in water-*Mealy and*  
colour and pencil, including "The Old Bridge at Liège,"  
and "Antwerp from the Ghent Road," also a number of  
lithographs by the same artist

## CHRISTIAN GEELEN.

1794-1825.

- used 42 Four Drawings of Peasants ; *about 11in. by 7in.* 4

## CHRISTIAN GEELEN.

- Reader 43 Six other Drawings of similar character, Market-women,  
etc. 6 5

## Various Owners.

## FRAMED.

G. B. CIPRIANI, R.A.

1727-1785.

- Smith 44 A Group of Cupids emblematic of Commerce, *black and red  
chalk, 3in. by 3¼in.* ; and another 2 J 15

F. BARTOLOZZI, R.A.

1727-1815.

- Regen 45 A Girl holding a twig, *black and red chalk, 11½in. by 9½in.* ;  
and another head, by the same 2 3 10

- Lawson. 46 Eighteenth Century Drawing, Pitti Palace, Florence ;  
*13½in. by 20in.* 9 15

T. M. RICHARDSON, JUNIOR.

- Charles. 47 View on the Seine, *signed, water-colours, 6in. by 9½in.* ;  
and another 2 7 5

RIDGEWAY KNIGHT.

- Leger 48 A French Peasant Girl, *signed and dated 1887, water-colours,  
14in. by 10in.* ; and another 2 4

## W. J. MÜLLER.

- 3 5 . 49 Landscape. A View with weeds on either side and a castle <sup>Brett</sup>  
in the distance, *signed*, *water-colours*, 7in. by 9in. ; and  
another (*unframed*) 2

## P. A. ROBERTS (DUTCH SCHOOL).

## XVIII CENTURY.

- 9 5 . 50 A pair of Drawings of bouquets of mixed flowers, one in a <sup>Sales</sup>  
silver the other in a gold vase, standing on stone pedes-  
tals, *water-colours* ; 14in. by 11½in. 2

## NATHANIEL HONE.

- 2 . . 51 Portrait of an Officer in blue coat, powdered hair ; <sup>Page</sup> 23in.  
by 18in.

## ATTRIBUTED TO THOMAS UWINS, R.A., 1782-1857.

- 1 10 . 52 Portrait of the Duke of Wellington. Whole-length standing <sup>James</sup>  
facing the spectator, the head turned three-quarters to  
the right ; he is bare-headed and wears a plain brown  
suit and white neckcloth, and holds a telescope in his  
right hand, his left rests on his sword ; battle in the  
background to right, *water-colours* ; 22in. by 17in.

\* \* Presented by the Duke himself to the Spanish General  
Alava.

## The Property of Walter S. Owen, Esq.

8b Upper Park Road, St. Leonards-on-Sea.

## FRAMED PASTELS.

## ROSALBA.

1675-1757.

- 5 . 53 Half-length Portrait of Baron Augustus Shutz, in red jacket <sup>Ross</sup>  
and embroidered vest with white powdered wig ; 24in.  
by 18in.
- 4 15 . 54 Half-length Portrait of Dorothy Reppo, daughter of Sir <sup>Page</sup>  
John Reppo of Norfolk, in flowered cambric dress, and  
flat lace cap ; 24in. by 18in.







No. 59.

- 5000  
no
- 55 Half-length Portrait of Thomas Shutz, son of Baron Augustus Shutz, in blue and gold uniform ; 24in. by 18in. 5
- to
- 56 Half-length Portrait of Frances Shutz, daughter of Baron Augustus Shutz, in low-neck yellow dress ; 24in. by 18in. 5

The Property of the Rt. Hon. Baron Vernon,  
of Sudbury Hall, Derbyshire.

FRAMED.

DANIEL GARDNER.

1750-1805.

- 3900
- 57 The Hon. Anne V. Vernon, portrait bust, wearing blue low-necked dress, and hair draped with scarf, *pastel* ; oval, 10in. by 8in. 46
- leafy and
- 58 The Hon. Catherine V. Vernon, portrait bust, wearing blue-grey dress, the hair dressed high, and small lace cap, *pastel* ; oval, 10in. by 8in. 10
- 2  
rows.
- 59 The Hon. Martha V. Vernon, in figured muslin dress, dark hair and curls, *pastel* ; oval, 10in. by 8in. 37
- [See ILLUSTRATION.]
- 4900
- 60 The Hon. Louisa Vernon, daughter of George, Lord Vernon, as a child, wearing frilled cap with feathers, landscape background, *pastel* ; oval, 10in. by 8in. 20
- Miller
- 61 Henry, Third Lord Vernon, wearing brown coat, white stock, and his hair powdered, *pastel* ; oval, 10in. by 8in. 810
- eders.
- 62 The Hon. Martha V. Vernon, a large miniature, she is wearing a white dress, with pale blue muslin scarf, trees and landscape in background, 5½in. by 4½in. ; and an oval Drawing, "The Gipsy Girl," in colours, 11in. by 9in. 2

## The Property of a Lady.

JOHN DOWNMAN, A.R.A.

1750-1824.

- 165 . 63 Portrait of the Hon. Charlotte Bridgeman, Maid-of-Honour <sup>Legg</sup> to Queen Charlotte (married May 15, 1784, Henry G. <sup>Glen</sup> Lewis), *tinted drawing*; 8in. by 6in.  
(See Illustration)

## The Property of a Lady.

J. D. HARDING.

1798-1863.

- 2 5 . 64 Two Views in a Park, with deer; 15½in. by 20½in. 2 Smith
- 1 10 . 65 A Landscape with trees and deer; 15½in. by 23½in. do
- 1 15 . 66 Another, with trees and sheep, 15in. by 19in.; and two others, 22in. by 17in. and 19in. by 17in. 3 do

J. J. JENKINS.

- 10 . 67 A Mountainous Landscape with Castle; 11½in. by 17in. do

CHRISTIAN GEELEN.

UTRECHT, 1794-1825.

- 5 . 68 Study of a Peasant, with hay-fork, *signed*; 11in. by 7in. Lousac

JOHN MOGFORD.

1821-1885.

- 2 . 69 View of Hastings, with Castle, and Pevensey Bay, *signed Legg and dated 1879*; 9½in. by 13½in.

FRANCIS NICHOLSON.

1750-1844.

- 3 . 70 A fine Landscape a View in Yorkshire; 8¼in. by 11½in. Bateman



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Sale, January 31st.—John Downman, A.R.A.  
Portrait of the Hon. Charlotte Bridgeman,  
Maid of Honour to Queen Charlotte.





THE PROPERTY OF THE LATE  
Lord Currie.

*very* 71 Spanish Lady reclining on a sofa, after Goya, *in water-colours*,  $9\frac{1}{4}$ in. by  $15\frac{1}{2}$ in.; and a reproduction of a Girl's Head, after Sir E. Burne Jones 2 10

*insous* 72 A Lady of the Court of Charles II, seated at a dressing table, after Lely, *in water-colours*;  $8\frac{3}{4}$ in. by 7in. 5

*Drummond.* 73 Lord Nelson, *sepia drawing*;  $4\frac{1}{4}$ in. by  $3\frac{3}{8}$ in. 10

## G. S. ELGOOD.

*inspiration* 74 View at Mentone, *signed and dated*, *in water-colours*;  $6\frac{3}{4}$ in. by  $10\frac{3}{4}$ in. 8

## R. DIGHTON.

*Mealyard* 75 Portrait of a Gentleman standing by a horse, *signed and dated*, *in water-colours*; oval,  $19\frac{1}{4}$ in. by  $14\frac{7}{8}$ in. 10

## J. HOPPNER.

*Chuahie* 76 Portrait of a Gentleman, seated, profile to left, *pen drawing*;  $9\frac{3}{8}$ in. by 7in. 8 10

*Ledger* 77 The Broken Pitcher, *in black and red chalks*; 12in. by  $10\frac{1}{4}$ in. 30

*Chuahie* 78 Half-length portrait of Lady, seated, wearing large hat, hands entwined, on lap, *in red and black chalks*; 12in. by  $7\frac{3}{4}$ in. 36

## F. WHEATLEY.

*Levin* 79 The Dairy-maid, *signed and dated*, *in water-colours*; 8in. by  $6\frac{1}{4}$ in. 23

## J. R. SMITH.

*Morgan* 80 The Musing Charmer, *circular drawing in black and red chalks*;  $8\frac{1}{2}$ in. by  $8\frac{1}{2}$ in. 30

## R. COSWAY.

- 56 81 Woman with two children, *sepia and pencil drawing*; Leger  
9 $\frac{3}{4}$ in. by 7 $\frac{1}{4}$ in.
- 5 10 82 Girl seated in a garden, fondling a dove, dog standing by her side, *pencil drawing*; 7 $\frac{1}{4}$ in. by 6in. Meatyan
- 20 83 Full-length portrait of a Lady playing a tambourine, in *pencil and water-colours*; 9in. by 5 $\frac{1}{2}$ in. do

## F. BOUCHER.

- 26 84 Full-length figure of a young Girl standing by a paling, in red *Bateson*  
*chalk*; 7 $\frac{3}{8}$ in. by 7 $\frac{3}{8}$ in.
- 3 5 85 Full-length figure of a Man, probably an actor, hat in left hand, head in profile to right, in red *chalk*: 12 $\frac{5}{8}$ in. by 8 $\frac{7}{8}$ in. Leger

## P. J. DE. LOUTHERBOURG.

- 38 86 The Milkmaid overcome, and companion, a pair of rustic subjects, in *sepia*; 8 $\frac{1}{8}$ in. by 11 $\frac{3}{8}$ in. Benson 2 House

## Various Owners.

- 87 Landscape with a sportsman and a girl, *pen and water-colour*. 10 $\frac{1}{2}$ in. by 14in.; and one other 2 Withdra

## B. C. KOEKKOEK.

- 88 A Coast scene with figures and cattle, *water-colour*; 5 $\frac{1}{2}$ in. by 7in.; and one other 2 do

## HOWITT.

- 89 Wolves attacking a horse in a forest, 12in. by 17 $\frac{1}{2}$ in.; and four others 5 do

## LÜRTZING.

- 5 90 A Centaur bestridden by folly, *brush and ink, heightened with white*; 29in. by 23in. Lee

\* \* \* Reproduced in the Munich Jugend in February, 1896.

## K. MEGIA.

1871.

- stal 91 The white Mantilla, *water-colour* ;  $11\frac{1}{2}$ in. by 9in. 1 10 .

## W. DUFFIELD.

- 92 Dead Game, *water-colour* ;  $11\frac{1}{2}$ in. by 18in. 1 15 .  
 rman

## W. L. LEITCH.

- ader 94 Richmond Bridge, *water-colour* ;  $12\frac{1}{2}$ in. by 18in. 3 10 .

## F. C. NEWCOME.

1881.

- ett 95 Bowden End Gate, Borrowdale ; *water-colour*,  $23\frac{1}{2}$ in. by 36in. 7 . .

## F. C. NEWCOME.

1880.

- do 96 Dawn at Lodore ; *water-colour*, 15in. by 23in. 4 . .

## F. C. NEWCOME.

1879.

- do 97 The Eagle's Crag, Derwentwater ; *water-colour*,  $13\frac{1}{2}$ in. by 22in. 4 . .

## SAM BOUGH, R.S.A.

- iller 98 View of a Border Village, *water-colour* ;  $8\frac{1}{2}$ in. by  $16\frac{1}{2}$ in. 1 10 .

## J. FULLYLOVE.

- do 99 View of a Church and Houses, King's Lynn, *water-colour*, 10in. by 7in. ; and two others 3 15 .

## R. WARE.

- is 100 The Lone Shore, *pastel* ;  $17\frac{1}{2}$ in. by  $32\frac{1}{2}$ in. 8 10 .



## C. W. SIMPSON.

- 100 . 101 The Estuary, *crayon*; 22in. by 30in. Alder

## MUIRHEAD BONE.

1895.

- 3 . 102 A view of Old Partick Bridge, *sepia*; 13in. by 11in. Parsons  
 9 103 Autumn Evening in the City, *sepia*; 8 $\frac{3}{4}$ in. by 7in. bolduagh

## A. JOHN, R.A.

- 5 5 . 104 Black chalk study of half nude figure of a man, 10in. by 6in.; and one other, Head of a man 2 Ashtan

## G. N. CALDERON.

- 5 . 105 The Portrait Painter, *pencil drawing* Reader

## HOGARTH.

- 2 . 106 Interior of a ballroom, *pen and pencil drawing* Witt

## J. LEECH.

- 5 5 . 107 Pheasant Shooting, a warm corner; the jolly game of Snowball, and five others, *in four frames, pencil drawings* Spencer

## T. ROWLANDSON.

- 1 8 . 108 Political chemist's and German retorts, *in pen and bistre*; and a portrait of Skeffington, *in water-colours* 2 Reader  
 3 5 . 109 Youth and Age, *in water-colours* 1 Somers  
 2 2 . 110 A Fit of the Cramp, *in water-colours* Spencer  
 4 5 . 111 Cries of London, Brooms, *in water-colours* do  
 16 10 . 112 LOADING NAVAL STORES AT PORTSMOUTH, *in water-colours* Parsons

## WILKIE.

- 4 4 . 113 Seventeen small pen-and-pencil sketches, *in two frames* 2 Witt

## The Property of a Gentleman.

W. HUNT.

114 Fruit; 6in. by 8½in. 3 5

J. M. INCE.

1848.

115 A Country Lane with cottages, 8¼in. by 13¼in.; and two 6 15  
 others 3

S. E. S.

116 Children gathering primroses, 10in. by 12in.; and three 15  
 others by the same 4

FIELDING.

117 Landscape with a river and cows, 7in. by 10in.; and three 3 10  
 others 4

C. R. LESLIE.

118 Interior with figures, 6½in. by 5in.; and three others 1 15  
 4

J. VARLEY.

119 Ships on a calm sea, 5½in. by 8in.; and three others 3  
 4

CHARLES TAYLOR.

120 Yachts in a breeze; and one other; 13in. by 28in., a pair 1 5  
 Reader

ENGLISH SCHOOL.

121 Landscape with a river and tow path, 15½in. by 22in.; and 2 10  
 one other 2

F. COLLIER.

1869.

122 Apples, Grapes and Oranges, 8½in. by 11½in.; and one other 5  
 reader 2

## F. HOUGH.

- 6 . 123 Raspberries in a basket, 7in. by 10in. ; and two others 3 Parsons  
+ Son.

## CLARKSON STANSFIELD.

- 4 15 . 124 An Italian town by a river ; 4in. by 5in. Reader

## G. MAUND.

1864.

- 7 10 . 125 Birds' Nest and Flowers, 9in. by 13in. ; and two others 3 Parsons  
+ Son.

## F. NASH.

- 4 10 . 126 Nants on the Loire, 8in. by 12in. ; and one other 2 do

## J. NEEDHAM.

- 1 . 127 A Surrey Landscape, 9½in. by 13½in. ; and two others 3 do

## R. MELVILLE.

1877.

- 6 5 . 128 A Cottage on a Common, 5½in. by 12in. ; and four others 5 Reader

1009 3 0

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## SECOND DAY'S SALE.

THURSDAY, FEBRUARY 1ST, 1923.

### OIL PAINTINGS.

FRAMED.

#### The Property of a Gentleman.

VALERIO CASTELLI, 1625-1659.

- |     |   |   |  |
|-----|---|---|--|
| LOT |   |   |  |
| 129 | The Virgin and Child with the Infant St. John, <i>panel</i> , 13in. by 10in. ; and two others | 2 |  |
|     |   | 3 |  |
- suppico*

FRANCESCO ZUCCARELLI, R.A., 1702-1788.

- |     |  |   |    |
|-----|--|---|----|
| 130 | A pair of Decorative Landscapes, with pastoral figures, <i>canvases</i> , 18in. by 23in. | 2 | 19 |
|-----|--|---|----|
- lodoon*

SPANISH SCHOOL, *Early XVII Century.*

- |     |  |   |  |
|-----|--|---|--|
| 131 | Portrait of Francis, first Lord Cottington (1578-1652) as a Young Man, three-quarters length ; <i>panel</i> , 39in. by 26in. | 7 |  |
|-----|--|---|--|
- Warner*

P. MERCIER, 1689-1760.

- |     |  |   |    |
|-----|--|---|----|
| 132 | The Trio : A little Girl in a white cap and frock, playing on a harpsichord, and two little Boys, one playing a violin, the other a flageolet ; and a little Boy and Girl at a table, she is feeding a bird, and he is holding a cage ; <i>a pair</i> ; <i>canvases</i> , 13 $\frac{3}{4}$ in. by 11 $\frac{1}{2}$ in. | 2 | 21 |
|-----|--|---|----|
- Field*

GUILLIAM VAN HERP, 1614-1677.

- |    |     |  |   |   |
|----|-----|--|---|---|
| do | 133 | Clothing the Naked, composition of many figures in the loggia of a palace ; <i>canvas</i> 39in. by 58in. | 3 | 5 |
|----|-----|--|---|---|



SCHOOL OF REMBRANDT.

3 15 .

- 134 Tobit Blind and his Family ; *panel*, 19in. by 25½in. ; signed *Bollinger*  
(nearly obliterated) and dated 1664

P. L. (DUTCH SCHOOL), 1672.

4 .

- 135 Still Life : Dead birds on the pedestal of a column, signed  
and dated ; and the companion, A Dead Hare, birds and *Mulder*  
a gun ; *canvases*, 29½in. by 25in. 2

DIRK STOOP, c. 1610-1686.

3 .

- 136 A pair of Military Subjects : Skirmishes of Cavalry and Foot  
Soldiers in landscapes ; *panels*, 18in. by 23½in. *2 Bollinger*

JACOB VAN STRIJ, 1756-1815.

5 .

- 137 Landscape with cattle : a broad river with hills in the dis-  
tance ; in the foreground, to the right, a hillock with trees ; *campbell*  
*canvas*, 27½in. by 44in.

ATTRIBUTED TO OTTO VAN VEEN, 1556-1629.

10 6 .

- 138 Solomon's Idolatry, composition of four figures, a landscape  
in the background ; *panel*, 24in. by 18in. *Collings*

E. J. VERBOECKHOVEN, 1799-1881.

- -

- 139 Sheep in a Fold, squally sky ; *canvas*, 28in. by 41in. *Russett*

SCHOOL OF J. B. WEENIX, c. 1621-1660.

3 .

- 140 Still Life : A copper tub full of fish, dead birds, a hare, etc.,  
behind is a cat ; *panel*, 29in. by 36in. *Mulder*

ADRIAEN VAN DER WERFF, 1659-1722.

1 10 .

- 141 Perseus and Andromeda ; she is chained to a rock in the *Stutten*  
foreground, Cupid whispering in her ear ; *canvas*, 17½in.  
by 15in.

## Various Owners.

## GUIDO RENI.

- 142 Madonna with the Child asleep ; *canvas*, 22in. by 19½in. 5

Fast.

## LUKAS CRANACH.

- 143 Martin Luther, after death, half-length, clothed in white facing the spectator, hands lying together. inscription above ; *panel*, 24½in. by 19in.

Passed.

## BERNARDINO LUINI.

- 144 Salvator Mundi, half-length, the right hand raised in blessing ; *panel*, 27½in. by 22½in. 4

Morant.

## G. P. PANNINI, 1691-1768.

- 145 Interior of an Arcade of the Roman Ionic Order. Through the openings the sea and distant landscape are seen. Turkish figures in the foreground ; *canvas*, 50in. by 40in. 10 10

Francis

## ROSA DI TIVOLI, 1657-1705.

- 146 A Herdsman, cattle, sheep and goats drinking at a fountain, with a landscape and ruins in the background ; *canvas*, 28in. by 38in. 3 15

Manners.

And the fellow picture : A Herdsman driving sheep and goats in a landscape 2

## NORTH ITALIAN SCHOOL, c. 1500.

- 148 The Virgin and Child ; *panel*, unframed, 22in. by 17in. 1 1

Cippico

## TITIAN.

- 149 Twelve Cupids in a landscape playing with the armour of Mars ; *canvas*, 21in. by 32in. 23

Ferrer

TITIAN.

- 10 . 150 Cupids in a landscape playing with goats ; *canvas*, 21in. by 32in. *Terra*

P. CASTEELS, 1684-1749.

- 30 . 151 A Hawk attacking a pigeon, with game and chickens in a farm-yard ; *canvas*, 26in. by 36in. *Braun*

SPANISH SCHOOL.

- 17 . 152 Portrait of a Youth in red jerkin and white sleeves, playing with two jays ; 23½in. by 18½in. *Lawson*

JUAN ROBLES.

- 310 . 153 The Farm ; *canvas*, 26in. by 34in. *Slope*

MURILLO.

- 72 . 154 A POULTRY YARD : A turkey, in the centre of the composition, is surrounded by a rabbit, a duck with two ducklings, three chickens, two more rabbits and a guinea pig ; on the right, below, a nest with eggs ; background of architecture and landscape ; inscribed, above the nest, with the name of Murillo ; *canvas*, 60in. by 48½in. *Peters*

\* \* Said to have been brought from Spain early in the 19th Century by a member of the Urquhart family. Exhibited at the Grafton Galleries, Exhibition of Spanish Old Masters, 1913-14, No. 5 (Plate II in Illustrated Catalogue).

Discussed and reproduced in the *Burlington Magazine*, vol. XXIV, Nov. 1913, p. 74-5 (article by Dr. Borenus).

MARIA LOUISA DE LA RIVA.

- 12 . 155 Still Life, grapes, pomegranates and oranges ; *signed and dated* 1892 ; *canvas*, 23in. by 30in. *Baum*

VAN DYCK.

- 10 . 156 The Adoration of the Infant Christ, composition of numerous figures ; *sketch in oils on paper* ; 19in. by 12½in. *Green*

## NIEMANN.

- 157 View of Richmond in Yorkshire ; *canvas, 30in. by 50in.* 2 5  
Charles.

## F. POURBUS, 1570-1622.

- 158 Portrait believed to be George Villiers, Duke of Buckingham,  
head facing, cloth of gold doublet and cross of St. Esprit ; 5 10  
romino  
*canvas, 21in. by 17½in.*

## VAN LINT.

- 159 View of a Town in Italy ; *canvas, 15in. by 25in.* ; and two 3  
base others 3

## DUTCH SCHOOL.

- 160 View of a Castle on Seashore with figures ; *canvas, 16in. by* 3 10  
do *22½in.* ; and one other 2

## E. VERBOECKHOVEN, 1799-1881.

- 161 Traveller reposing : a man lying on the ground with a dog 10  
and bundle near him, his horse standing beside him ;  
Eaton *panel, 12in. by 11in.*

## VAN LOO.

- 162 Portrait of a lady in white, powdered hair and jewelled 10 6  
Shugo. bow (unframed), with companion portrait of an officer  
in scarlet coat ; *canvas, 32in. by 26in.* 2

## JAN VAN HUYSUM.

- 163 A Classical Landscape with Shepherd and sheep ; *canvas,* 3 3  
Francis *25in. by 32in.*

## J. v. RUISDAEL.

- 164 Landscape, with some cows grazing on the wooded bank of 17  
Drew. a river ; *signed in full, below on the left ; panel, 22½in.*  
*by 31½in.*

## JAN STEEN.

- 165 Dutch Interior, with a man, a young woman, and an old 17  
Alder woman ; *signed " J. Steen " ; panel, 17in. by 14½in.*

OSTADE.

26

- 166 An old Man and a young Woman at a window, the latter opening a bird-cage ; *panel, 11in. by 9½in.*

OSTADE.

Drew

- 167 A Man and a Woman at a window ; *panel, 11in. by 9½in.*

STEEN.

3

- 168 Merry-making in a Dutch Inn, composition of numerous figures ; on the left a group of Tric-trac players ; *canvas, 19in. by 31½in.*

do

G. BERCKHEYDEN.

60

- 169 View on the outskirts of a Dutch town, a canal with a cause-way and bridge upon which are figures, beyond are red brick houses and gothic ruins ; *panel, 21in. by 31in.*

Kouod

G. DORÉ.

1

- 170 A Man and Woman eating at a table, with still life, seen through a window opening ; *panel, 14in. by 12in.*

Kausen

WM. VAN DE VELDE.

30

- 171 Men-o'-War firing a salute with fisherman in the foreground *canvas, 18½in. by 24in. ; and one other*

Bland  
2

The Property of Sir William L. Parker, Bt.,  
of Blackbrook House, Fareham, Hants.

PIETER NEEFS, 1578-1657.

14

- 172 Interior of a Church with figures ; *panel, 15in. by 23in.*

Archer

PIETER NEEFS, 1578-1657.

117

- 173 Interior of a Church with figures and people at Mass, *in full ; panel, 10in. by 15½in.*

do







No. 177.

## PIETER NEEFS, 1578-1657.

- re. 174 Interior of a Church with many figures, *signed and dated* 1615 ; *panel, 15in. by 23in.* 72

## CANALETTO.

- 175 View on the Grand Canal ; *canvas 17in. by 26in.* 24

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The Property of a Gentleman

## CHARDIN.

- 176 Bust of a Woman, turned toward the right ; *canvas, 21in. by 18in.* 2 15

## HANS MUELICH.

- 177 Portrait of a Man, half-length, above on the right a coat-of-arms, with the date 1556 and the inscription *ÆTATIS SVÆXL* ; on his signet ring the initials C.T. ; *panel, 28in. by 23in.* 50

[See ILLUSTRATION].

## FRAGONARD.

- 178 Portrait of a lady, three-quarter length, turned three-quarter to the right ; *panel, 15in. by 12in.*

## SCHOOL OF REMBRANDT.

- 179 Christ before Caiaphas, signed on the chest on the right with an indistinct signature ; *panel, 14in. by 19in.* 21

## VAN DYCK.

- 180 The Circumcision ; *panel, 20in. by 15½in.* 17

## Q. BREKELENKAMP.

- 181 Interior, with an old man holding a glass in his hand, seated before the fire ; *signed Q.B., on the stool on the right ; panel, 8in. by 8in.* 8

## H. VAN AVERCAMP.

- 49 . 182 Winter Scene in Holland, with people skating on the frozen Peter  
river; *panel*, 10½ *in.* by 15½ *in.*  
\* \* \* Sold with a certificate from Dr. Hofstede de Groot.

## RUBENS.

- 4 10 . 183 The Last Judgment; *panel*, 31½ *in.* by 29 *in.* Leger

## The Property of a Lady.

HANS HOLBEIN, THE YOUNGER, 1497-1543.

- 40 . 184 Portrait of an English Gentleman, bust three-quarters to  
the left, grizzled beard and moustache, black flat cap Joan  
and black gown with gold buttons, lined with fur, bright  
green background; *panel*, 11½ *in.* by 9 *in.*  
[See ILLUSTRATION].

ANTONIS MOR, 1512-1582.

- 13 . 185 Portrait of an Ecclesiastic, half-length turned three-quarters  
to the left; closely trimmed beard and dark hair, dw  
closely pleated white cotta with lace insertion over  
black dress, white fur maniple on his left wrist, hands  
folded in prayer, a book before him; background of  
rocks and landscape; *panel*, 17 *in.* by 13½ *in.*

## The Property of a Lady.

TINTORETTO.

- 8 . 186 Sketch Study for a picture, The Lord's Supper; *canvas*, Leger  
16 *in.* by 20 *in.*

TENIERS.

- 7 . 187 An Interior with Peasants merrymaking; *panel*, 22 *in.* by 32 *in.* Dorff



No. 184.





## DUTCH SCHOOL.

- 188 A Basket of Mixed Fruit standing on a table ; *panel*, 17in. 8  
*Dorsface* by 22½in.

J. LINTHORST, 1812.

- 189 Flower in a Vase standing on a marble slab ; *panel*, 23in. 23  
*Wolf* by 18in.

DE HEEM.

- 190 A Bowl of Grapes with other fruit on a marble table ; *canvas*, 31  
*Miller* 25in. by 33in.

The Property of the Right Hon. Baron Vernon,  
*of Sudbury Hall, Derbyshire.*

## SCHOOL OF ZOFFANY.

- 191 Portrait of Lord Vernon, as a boy, in hunting costume, with  
*Hugo* hounds, and landscape background ; 22in. by 17in. 1 1

## ENGLISH SCHOOL.

- 192 Portrait of a Divine, in black robes, lawn bands, and holding  
*do* a red-covered book ; 30in. by 25in. 1 1

## The Property of a Nobleman.

- 193 A portrait of a Boy, holding a large branch with grapes, in  
*Field* carved wood frame ; 48in. by 39in. 7  
 194 A portrait of Henry Sanford, married Mary Ayshford, 1636 ;  
*Leger* panel, 40in. by 29in. 3 10

## WESTALL.

- 195 A pair of Scenes from a Play ; 14in. by 17in. 2 7  
*do*

WATTEAU.

- 196 Garden Scene with figures ; 9in. by 11in.

Nicholson

DUTCH SCHOOL.

- 197 An Interior with boors round a table, 18in. by 24in., on panel ; and the Head of an Old Man in monotone, on panel, 8in. by 6in. 2

TUSCAN SCHOOL.

- 198 The Madonna and Child (in the open loggia of a palace with landscape beyond) ; on panel, 27in. by 20in. Moran

- 199 A decorative Panel. " The Three Graces," carved wood frame ; 29in. by 24in. Buck

RUSSELL.

- 200 A pastel of a Girl, " The Dead Bird " ; 18in. by 23in.

Kansen

Various Owners.

H. RIGAUD.

- 201 Portrait of James Francis Edward Stuart, the Chevalier de Saint Georges, 1688-1766, half-length, three-quarters to the right, wearing brown coat and sky-blue drapery, signed ; canvas, 30in. by 25in. Mynter

[See ILLUSTRATION].

GREUZE.

- 202 L'Admiration ; oval, 17in. by 14in.

J. B. S. CHARDIN.

- 203 Half-length of a Man, in green coat, holding a bowl ; canvas, 28in. by 23in.

Ledge

Ransom



No. 201.



## FRENCH SCHOOL. XVIII CENTURY.

- 204 Two Lovers, with Cupids ; *canvas*, 12in. by 15½in.

2

Höpe

## ALBANO.

- 205 Two Angels ; *canvas*, circular, diameter 21½in.

1 10

do

## SCHOOL OF POUSSIN.

- 206 Six Cupids sporting round a well ; *copper*, 23in. by 18½in.

Wittidrauer

## FRENCH SCHOOL.

- 207 Cupids ; 43in. by 33in., no frame

7 10

Archer

## L. BACKHUISEN.

- 208 The English Fleet off the Dutch Coast ; 25in. by 30in.

25

Turner.

## P. LONGHI.

- 209 The Masked Ball, 36in. by 28in. ; and one other, Virgin and Child

8

Legen.

2

## S. RUISDAEL.

- 210 Landscape with Cattle in a stream ; *on panel*, signed ; 17in. by 14in.

25

Cash

## JAN VAN OSS.

- 211 Shipping in a Calm ; *panel*, 12in. by 16in.

4

Turner

## JORDAENS.

- 212 The Market Square ; 46in. by 79in.

6

do

## ROMNEY.

- 213 Portrait of Lord de la Warre, in red coat ; 50in. by 40in.

10

Miller



## SIR THOMAS LAWRENCE.

- 15 . 214 Portrait of the Countess of Derby ; 50in. by 40in. *Leger*

## J. GREENHILL, 1649-1676.

- 7 . 215 Portrait of a Gentleman, with long curled wig, wearing *Spencer*  
brown dress, standing ; 50in. by 40in.

## HENRI LE SIDANER.

- 7 . 217 Jétée de Treport, *signed* ; 23in. by 28½in. *Page*

## HENRI LE SIDANER.

- 6 10 218 La Nuit bleu à Venise, *signed* ; 25½in. by 32in. *do*

## E. CHAPPEL.

- . . . 219 Sunset, *pastel, signed* ; 9in. by 12in. *Passer*

## JOHN BRETT, A.R.A.

- 2 2 . 220 A Calm Sea with shipping ; *panel*, 9in. by 12½in. *Hope*

## J. A. O'CONNOR.

- 5 . 221 Pair on copper : Views in the Dargle ; County Wicklow ; *do*  
10in. by 12½in. 2

## STEVEN ELMER, R.A.

- 3 . 222 Still Life : Pheasants and Woodcocks ; and Hare and *do*  
Partridges, *pair* ; *canvas, unframed* ; 41in. by 31in. 2

## WM. VAN DE VELDE.

- 50 . 223 Battleship entering Port ; Battleship leaving Port ; *un-* *Bland*  
*framed* ; *pair* ; *canvas*, 30½in. by 36½in. 2

## JOHN TEMPERLEY.

- 3 10 224 Gathering Wheat ; The Dance ; and The Lovers at the *do*  
Well ; *oval, canvas*, 25in. by 20in. 3

## ATTRIBUTED TO HENRY MORLAND.

- 225 Portrait of a Lady seated, in a mob cap, asleep with book  
in left hand, *unframed*; *canvas*, 30in. by 25in.

## AFTER SIR JOSHUA REYNOLDS.

- 226 Felina; *panel*, 10in. by 8 $\frac{1}{4}$ in.

## ALLAN RAMSAY.

- 227 Portrait of a gentleman, half-length turned three-quarters  
to the right, wearing white wig and grey coat; *canvas*,  
29 $\frac{1}{2}$ in. by 23 $\frac{1}{2}$ in.

## SIR WILLIAM BEECHEY, R.A.

- 228 Portrait of John Jervis, Earl of St. Vincent (1735-1823),  
bust facing the spectator; powdered hair, dark blue  
uniform coat; *canvas*, 30in. by 25in.

## SIR THOMAS LAWRENCE, P.R.A.

- 229 Portrait of a gentleman, half-length turned three-quarters  
to the left, dark curling hair, white cravat, black coat;  
he holds a paper in his right hand; *canvas*, 30in. by  
25in.

## SIR GODFREY KNELLER.

- 230 Portrait of a young man, bust three-quarters to right, the  
head turned towards the left, abundant brown curling  
hair, the drapery over white shirt open at throat;  
*canvas*, oval, 28in. by 23in.

## SIR PETER LELY.

- 231 Half-length Portrait of Sir Timothy Tyrrell, painted in  
oval, dark dress and white collar; *canvas*, 32in. by 25in.

## MORLAND.

- 232 The Thatcher: a boy on a brown horse, leading a white one,  
in front of an alehouse of which a man is mending the  
thatch; *signed and dated* 1795; *canvas*, 25in. by 30in.

## J. ZOFFANY, R.A.

- 2 5 233 Portrait of Ferdinand, Duke of Brunswick, nearly whole length, seated three-quarters to left, in white wig, brown uniform coat and Star of the Garter, holding a stick; *canvas*, 30in. by 22in. Buch

## EARLY XIX CENTURY.

- 1 1 234 Portrait of an Admiral, said to be Sir Alex. Ball, bust, with powdered hair, blue coat, order and medal; *canvas*, 31in. by 23½in. Brown

## THOMAS HUDSON, 1701-1779.

- 48 235 Portrait of Sir Michael Foster, 1689-1763, three-quarters length, in wig and judge's robes; *canvas*, 50in. by 40in. Aude

## ENGLISH SCHOOL.

- 1 10 236 Two Children at play; *canvas*, 49in. by 53in. Burt

## OPIE.

- 4 237 Portrait of a Boy seated in red jacket; *canvas*, 30in. by 25in. d

## The Property of a Lady.

## ANGELICA KAUFFMANN, R.A., 1741-1807.

- 4 10 238 Venus shewing Aeneas the road to Carthage; and Penelope hanging up the bow of Ulysses; *a pair*; *canvases*, 36in. by 27in. Fitch 2

## W. HAMILTON, R.A., 1751-1801.

- 8 239 Celadon and Amelia; *panel*, 19in. by 15in. Hansen

## ANGELICA KAUFFMANN, R.A., 1741-1807.

- 4 240 Jupiter and Callisto; *copper*, oval, 11in. by 8in. Villars

## ANGELICA KAUFFMANN, R.A., 1741-1807.

- Leger* 241 A Girl with a Dove ; and a Girl with a Dog ; *a pair ; copper, 12*  
ovals,  $6\frac{1}{2}$ in. by 5in. 2

## ADAM BUCK, 1759-1833.

- Negati* 242 A Girl dancing ; and a Girl with a tambourine ; *a pair ; 15*  
canvases, 13in. by 10in. 2

## GAINSBOROUGH.

- Yllars* 243 Half-length portrait of a Lady in a white fichu, and large  
blue hat, *canvas, oval,  $8\frac{1}{2}$ in. by  $6\frac{1}{2}$ in. ; and another 2*

## MORLAND.

- Morrison* 244 Sportsman and Dog, *panel, 7in. by 6in. ; and a small Land- 3*  
scape by the same 2

## RICHARD WESTALL, R.A., 1765-1836.

- Negati* 245 The Bower of Venus, *panel, 11in. by  $14\frac{1}{2}$ in., with an impres- 12*  
sion in colours of the engraving by Kellaway 2

## ALBANO.

- Spiller* 246 Bacchanalian Children : Silenus carried by his Companions ;  
*panel,  $5\frac{1}{2}$ in. by  $7\frac{1}{2}$ in.* 10 6

£1872.	13	6
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Total  
END OF SALE.

£2881. 16. 6



## VALUATIONS.

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<i>Saturdays</i> ..	..	Country Life ; Sphere ; Illustrated London News ; Field ; Publishers' Circular ; Clique ;

and *Monthly* in the Burlington Magazine ; Connoisseur ;  
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### B. FOREIGN.

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SOTHEBY, WILKINSON & HODGE.

1923.

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34 & 35, NEW BOND STREET, W. (1)

CATALOGUE  
OF  
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OF THE ENGLISH & CONTINENTAL SCHOOLS

INCLUDING THE PROPERTIES OF

*The late Capt. Herbert Graystone, The Moor, Hay, Herefordshire*

(SOLD BY ORDER OF THE EXECUTORS);

*The late Lord Currie;*

*The Dowager Countess of Mexborough;*

*Walter Sheean, Esq., of Courtenay Beach, Hove;*

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CATALOGUE  
OF  
OLD PICTURES  
of the English and Continental Schools,

INCLUDING THE PROPERTIES OF

The late Capt. Herbert Graystone,  
*of The Moor, Hay, Herefordshire*  
[SOLD BY ORDER OF THE EXECUTORS];

The late Lord Currie;

The Dowager Countess of Mexborough;

Walter Sheean, Esq.  
*of Courtenay Beach, Hove;*

and OTHER PROPERTIES,

COMPRISING EXAMPLES BY OR ATTRIBUTED TO

N. BERGHEM  
JAN BOTH  
CANALETTO  
C. A. COYPEL

J. H. FRAGONARD  
JAN FYT  
B. E. MURILLO  
J. B. PYNE

T. STOTHARD, R.A.  
D. TENIERS  
J. WEENIX  
THOS. WYCK

ENGLISH PORTRAITS,

BY OR ATTRIBUTED TO H. ALKEN, W. HOARE, R.A., SIR G. KNELLER,  
JOHN OPIE, ROBERT WALKER, ETC.

---

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OF  
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OF THE  
English and Continental Schools.

Wednesday, February 21st, 1923.

The Property of a Gentleman.

FRAMED.

PARMIGIANINO.

LOT

- 1 Portrait of an Italian Nobleman, in a black cap and dress with white slashed sleeves 2 2  
*Canvas, 40 in. by 30 in.*

ITALIAN.

*Early 17th century.*

- 2 Portrait of a Man, in black with white collar and cuffs 7 10  
*Canvas, 24 in. by 18 in.*  
And a Portrait of a Man, of the School of Vandyck 2

SPANISH.

*17th century.*

- 3 A Miraculous Image of the Virgin and Child surrounded by saints and angels 5 10  
*Canvas, arched top, 32 in. by 22 in.*  
And another 2



## SCHOOL OF J. S. VON CALCAR.

1499—c. 1500.

- 1 10 . 4 Portrait of a Man. Half-length, wearing a large black cap with *boell*  
gold medallion, a black gown lined with fur and rose-coloured  
sleeves, and holding a green book in his right hand  
*Canvas, 31 in. by 24 in. (unframed)*

## SCHOOL OF EL GRECO.

c. 1548-1625.

- 2 2 . 5 St. Cecilia. Half-length, seated to the right at an organ *Fritze*  
*Canvas, 20 in. by 17 in.*

## JAN BOTH.

1610-1652.

- 1 1 . 6 Italian Landscape. In the middle a clump of trees; in the right *do*  
foreground a rustic bridge crossing a stream, beyond it are  
cliffs. On the left a road with man and mules, a lake and  
mountains in the distance. Sunset sky. *Signed*  
*Canvas, 31 in. by 46 in.*

## BARENDT GAEL.

c. 1620—c. 1687.

- 2 15 . 7 Landscape, a wayside inn with figures *Grose*  
*Canvas, 29 in. by 38 in.*

## AART VAN DER NEER (ATTRIBUTED TO).

1604-1677.

- 5 10 . 8 Moonlight, an estuary with a windmill on the right *Fritze*  
*Canvas, 10 $\frac{1}{4}$  in. by 16 $\frac{1}{4}$  in.*  
And two others 3

## JAN FYT.

c. 1609-1661.

- 8 10 . 9 Dead Game, a hare and small birds, with spaniel in a landscape *Sanfren*  
*Canvas, 19 in. by 23 $\frac{1}{2}$  in.*

## JAN FYT.

c. 1609-1661.

- 10 Cats Fighting, a basket and still life  
*Canvas, 22 in. by 36 in. (unframed)* 2 2  
 And another 2

## DUTCH.

Late 17th century.

- 11 Still Life. Fruit, flowers and oysters on a table  
*Canvas, 20½ in. by 26½ in.* 7

## DUTCH.

Early 18th century.

- 12 Two Kingfishers, a landscape in the background  
*Canvas, 18 in. by 14 in.* 3 5  
 And another 2

## HONDECOETER.

- 13 A Dead Heron  
*Canvas, 40 in. by 29 in.*  
 And a Landscape with cattle, *signed Cuyp (unframed)* 2 2 5

## SCHOOL OF RUBENS.

- 14 Bacchanalian Procession in a landscape  
*Panel, 29 in. by 40 in.* 5

## ROBERT WALKER (ATTRIBUTED TO).

1599-1658.

- 15 Portrait of a Man. Three-quarters length in cuirass, buff coat  
 and red sash, holding a baton  
*Canvas, 50 in. by 40 in.* 6 5

## SCHOOL OF KNELLER.

- 16 Portrait of Queen Anne, three-quarters length, seated in brown  
 and puce drapery  
*Canvas, 45 in. by 38 in.* 5 5

## J. VAN DER BANCK.

c. 1694-1739.

- 16 . 17 Portrait of a Gentleman, three-quarters length, in white wig and *Ston*  
grey coat  
*Canvas, 36 in. by 28 in.*

## W. HOARE, R.A.

1706-1792.

- 5 . 18 Portrait of a Gentleman, half-length, in white wig and brown *do*  
coat  
*Canvas, 30 in. by 25 in.*

## ENGLISH.

18th century.

- 2 10 . 19 Portrait of a Gentleman, called Captain James Cook, in brown *mu*  
coat and scarlet cloak  
*Canvas, 20 in. by 17 in.*  
And another 2

## SCHOOL OF GAINSBOROUGH.

- 6 10 . 20 Landscape, a storm coming up *do*  
*Canvas, 28 in. by 37 in.*

## P. MONAMY (ATTRIBUTED TO).

c. 1670-1749.

- 3 3 . 21 A Dead Calm, ships and boats near the shore *North*  
*Panel, 8½ in. by 13 in.*  
And another 2

## MORLAND.

- 3 15 . 22 A Sportsman reposing on a bench under a tree, a woman *Spence*  
pouring-out liquor  
*Canvas, 20 in. by 26 in.*

## T. STOTHARD, R.A.

1755-1834.

- ce. 23 The Surrender of the Children of Tippoo Sahib to General Baird 2 2  
*Panel, 20 in. by 27 in.*  
 \* \* \* Engraved by Charles Turner, 1801.

## HENRY WALTON (ATTRIBUTED TO).

1746-1813.

- arles. 24 Portrait of a Young Girl, bust turned three-quarters to the left, 4 4  
 wearing low-necked smoke-grey dress and white cap with  
 grey ribbons  
*Painted in an oval, canvas, 23½ in. by 18½ in.*

## JOSEPH STANNARD.

1796-1830.

- rown. 25 Coast Scene: Sunrise. On the left are cliffs, in the foreground  
 fisherfolk round a boat drawn up on the sand. Signed  
*Canvas, 10 in. by 12 in.*

## J. B. PYNE.

1800-1870.

- ssed. 26 A Mountain Loch, beyond are lofty wooded cliffs, in the fore-  
 ground a sailing boat  
*Canvas, 40 in. by 60 in.*

## ENGLISH SCHOOL.

- 2 those. 27 A Timber-lorry in a lane at the edge of a wood. Signed David 1 5  
*Cow*  
*Canvas, 30 in. by 45 in.*

## B. E. MURILLO.

1618-1682.

- lope. 28 Portrait of Don Miguel Manara, head turned slightly to the 2 10  
 left, looking at the spectator, wearing narrow white collar  
 and black dress. Inscribed with the name and titles of the  
 subject  
*Canvas, oval, 19 in. by 15½ in.*

## ANDREA SCHIAVONE.

1522-1582.

- 11 10 . 29 Venus and Adonis, full-length figures with two cupids in a landscape *Slope*  
*Canvas, 33 in. by 49 in.*

## JAN JANSZ DE STOMME.

fl. 1643-1657.

- 20 . 30 Portrait of a Gentleman, three-quarters length standing to right, wearing broad-brimmed hat and black dress with deep lace-edged collar, he holds gloves in his right hand. *Hugo*  
*Signed and dated 1644*  
*Panel, 43 in. by 32 in.*

## DRAWINGS.

## LAWRENCE.

- 1 5 . 31 Portrait of Lady Charlotte Bury, seated holding a guitar *Lane*  
*Pencil and tint, 10 in. by 8 in.*  
 And an old Italian drawing of the Virgin and Child 2

## GEORGE BARRET.

c. 1767-1842.

- 1 5 . 32 A Lake in the Highlands *Lane*  
*Sketch in water-colours, 8½ in. by 27 in.*

## HARRIS.

1799.

- 1 15 . 33 The Battle of the Nile: the blowing-up of L'Orient. *Signed and dated*  
*Water-colours, 19½ in. by 28 in.* *Brown*  
 And an Engraving of Lord Nelson's dispatch giving an account of the battle 2

## PICTURES.

SOLD BY ORDER OF THE EXECUTORS OF  
the late Captain Herbert Graystone,  
*of The Moor, Hay, Herefordshire.*

---

## CANALETTO.

- 34 Rome: The Piazza del Popolo 10  
*Canvas, 29 in. by 45 in.*  
ingham.

## CANALETTO.

- 35 Venice: The Grand Canal 25  
*Canvas, 29 in. by 45 in.*  
ger.

## WYBRAND HENDRIKS.

- 36 Flowers in a Vase on a marble table. *Signed and dated 1774* 57  
*Canvas, 36 in. by 30 in.*  
abur. w.

## D. RYCKAERT.

- 37 Interior, with gamblers round a table; composition of six figures 6  
*Panel, 20 in. by 24 in.*  
hiller

## N. BERGHEM.

- 38 Italian Landscape, with figures and cattle 10 10  
*Panel, 11 in. by 18½ in.*  
fridge.

## BONINGTON.

- 39 Coast Scene, with two women in the foreground mending nets 78  
*Canvas, 12½ in. by 18 in.*  
Tooth.

## SCHOOL OF OSTADE.

- 40 Interior, with peasants drinking; composition of four figures 4  
*Panel, 7½ in. by 8½ in.*  
Lewis



## SCHOOL OF OSTADE.

- 6 . 41 A Dutch Inn, with people merrymaking; composition of five figures  
*Panel, 9 in. by 7 in.*  
 \* \* With a letter, signed S. M. Smith, pasted on the back.

## KAREL DU JARDIN.

- 12 10 . 42 Italian Landscape, with goats, donkeys and pigs in the foreground  
*Canvas, 14 in. by 18 in.* Boend

## POUSSIN.

- 6 6 . 43 Romantic Mountainous Landscape  
*Canvas, 20 in. by 28 in.* Spri

## POUSSIN.

- 11 . 44 Romantic Landscape, with a palatial building in the middle distance  
*Canvas, 30 in. by 38 in.* Colli

## D. TENIERS.

- 20 45 Landscape, with cottages and an approaching storm  
*Canvas, 29 in. by 43 in.* do

## SCHOOL OF VELASQUEZ.

- 62 . 46 Portrait Group of Three Children, in a landscape  
*Canvas, 50 in. by 60 in.* Field

## SCHOOL OF WATTEAU.

- 31 . 47 Conversation Galante; composition of six figures in a landscape  
*Canvas, 16½ in. by 10 in.* Lege

## VAN WESSELL.

- 1 15 . 48 Portrait of a Gentleman in brown coat. Signed and dated 1693  
*Canvas, 27 in. by 23½ in.* Brow

## WILSON.

- 49 Wooded Landscape with a storm

17 in. by 26½ in.

And another

4

2

## WILSON.

- 50 Italian Landscape, with ruins across a bay

Panel, 20 in. by 27 in.

2 15

## J. WEENIX.

- 51 Decorative Still Life: Fruit and vegetable and a lobster at the foot of a bust. *Signed J. Weenix, 1710*

Canvas, 64 in. by 47 in.

16

---

The Property of the late Lord Currie.

---

## DAVID TENIERS, THE YOUNGER.

1610-1690.

- 52 Diana, after Titian

Panel, 9 in. by 6¼ in.

And Herodias, after Palma Giovine

\* \* Both engraved in the "Théâtre de Peintures." From the  
Blenheim Palace collection (*Scharf, Catalogue, Nos. 87*  
and 186).

A pair

2

16

## DAVID TENIERS, THE YOUNGER.

1610-1690.

- 53 The Triumph of Galatea, after Domenico Feti

Panel, 8¼ in. by 12 in.

\* \* Engraved in the "Théâtre de Peintures." From the  
Blenheim Palace collection (*Scharf, Catalogue, No. 220*),

And a water-colour copy of Judith, after Verrocchio

2

10

## J. M. MOLENAER (ATTRIBUTED TO).

1610-1668.

- 16 . . . 54 A pair of small full-length Portraits of a Lady seated and a Gentleman standing  
*Panels, 12 in. by 10 in.* 2

## FRANZ DE PAULA FERG.

1689-1740.

- 20 10 . . . 55 A Village Merrymaking, and A Quack Doctor addressing a crowd  
*Copper, 8½ in. by 11 in.*  
 A pair 2

## THOMAS WYCK.

c. 1616-1677.

- 50 . . . 56 Interior with a woman seated at needlework and a girl reading. *Signed, on the foot of a cradle*  
*Panel, 11 in. by 8½ in.*  
 (See Illustration).

## DIONYS VAN DONGEN.

1748-1819.

- 7 . . . 57 A pair of River Scenes, with boats on the water and cattle on the banks. *Both signed and dated 1810*  
*Panels, 17½ in. by 21½ in.* 2

## JEAN HONORÉ FRAGONARD.

1732-1806.

- 52 . . . 58 Whole-length of a Young Lady, wearing a lilac gown and white petticoat, with a dog in her lap, seated in a wood  
*Panel, 7½ in. by 5¾ in.* *Wildekunst*

## CHARLES ANTOINE COYPEL.

1694-1752.

- 39 . . . 59 Summer and Autumn; two emblematic female figures holding a garland. Above are medallions and festoons of corn and flowers  
*Canvas, 33 in. by 46 in.* *Nichols*



*Sale, February 21st—Thomas Wyck signed Panel.  
Burlington frag. 11 ins. x 8½ ins. Jan. 1923.*



## J. H. LAFARGUE.

born 1788.

- 60 Portrait of a Lady wearing a straw hat and holding her apron  
full of flowers 5 5  
*minutely* . Panel,  $8\frac{1}{2}$  in. by  $7\frac{1}{2}$  in.  
And A Bather, by W. E. Frost, R.A.  
Oval,  $7\frac{1}{2}$  in. by  $5\frac{1}{2}$  in. 2

## LANCRET.

- 61 A Fête Champêtre 46  
*Cholseu* Canvas, 40 in. by 54 in.

## CHARLES PHILLIPS.

1708-1747.

- 62 A Family Party assembled on a terrace before a mansion; in  
the middle a gentleman near two ladies on a stone seat; 17  
on the left a man playing the flute and a girl singing  
*Montau* Canvas, 25 in. by 29 in.

## GASPARO VANVITELLI.

1647-1736.

- 63 View of the Piazza taken from the top of the Porta del Popolo, 10  
Rome, crowded with coaches and figures in carnival dress  
*Steele* Minutely finished in gouache, 9 in. by 15 in.

## ITALIAN.

Early 18th century.

- 64 A Frame containing ten oval Portrait Miniatures, in oils on 13 10  
copper  
*Lifeline*

## Various Owners.

## CANALETTO.

5

- 65 View of a Square in Venice  
50 in. by 70 in.

Mason

## JORIS HOEFNAGEL (ATTRIBUTED TO).

1545-1618.

21

- 66 A Country Fair; an open space surrounded by houses, crowded  
with figures and incidents of a revel; a church and river  
in the background  
Canvas, 40 in. by 60 in.

Bummi

## BARTHOLOMAEUS BREENBERGH.

1599-1659.

3

- 67 A Still Pool in a Wood  
Panel, 9 in. by 7 in.

Stead

## JAN ASSELIJN.

c. 1610-1652.

2 10

- 68 A pair of Classical Landscapes with buildings amongst  
mountains  
Panels,  $6\frac{1}{4}$  in. by 7 in.

Lewis

\* \* \* The figures in the foregrounds are said to have been  
inserted by Poussin.

## JAN WYNANTS.

1615-1682.

37

- 69 Landscape with travellers on the road  
Panel, 10 in. by 12 in.

Boenders

## FLEMISH SCHOOL.

Early 17th century.

6

- 70 A Basket of Plums on a deal table  
Panel, 19 in. by 25 in.

Warner



## HONDECOETER.

- 71 Poultry, a peacock and a duck

*Canvas, 29 in. by 38 in.*

9

## SCHOOL OF VAN DE VELDE.

- 72 Shipping close in-shore in a breeze. Two men-of-war and a yacht

*Canvas, 24 in. by 34 in. (unframed)*

9

## E. VERBOECKHOVEN.

1798-1881.

- 73 Scene on a Common. A shepherd with a dog, sheep and goats in the foreground; cottage in the distance. *Signed*

*Canvas, 19 in. by 22½ in.*

1 5

## H. KOEKKOEK, JUNR.

- 74 A Coast Scene, 19 in. by 26 in.; A Landscape, by H. Savry; and a French Frame, 24 in. by 37 in.

3

1 10

## F. LE MOYNE.

1688-1737.

- 75 Nymph Bathing

*Canvas, 18 in. by 13 in.*

15

## JAMES BOGDANI.

died 1720.

- 76 A large Bouquet of Mixed Flowers in a blue and white china jar

*Canvas, 50 in. by 40 in.*

29

## JAMES BOGDANI.

died 1720.

- 77 A Pyramid of Grapes, Peaches and other fruit and a cockatoo

*Canvas, 50 in. by 40 in.*

12

## F. MULLINS.

- 78 The Pool of London, looking up the river; and the companion picture, looking down the river *Signed*

*Canvas, 14 in. by 22 in.*

2

2 15

## ATTRIBUTED TO R. WILSON, R.A.

- 9 . 79 The Green Man, Oxford Road, London, and its Surroundings *Morris*  
about 1775  
*Canvas, 11 in. by 14 in.*

## W. ALLEN.

- 10 . 80 A pair of Landscapes, rustic scenes *Brame*  
*Panels, canvas, 8½ in. by 6½ in.* 2

## SCHOOL OF FRANS FLORIS.

- 17 . 81 Portrait of a Lady, bust, with fair curling hair, wearing a low-  
necked green dress *Brown*  
*Copper, 8½ in. by 6½ in.* 2

## CHRISTIAN LUDWIG VON LÖWENSTERN.

1702-1755.

- 5 . 82 Trumpeters on Horseback blowing a Fanfare; and A Review of *Fritze*  
Cavalry, a pair  
*Canvas, 8 in. by 12 in.* 2

## HABLOT K. BROWNE ("PHIZ").

1815-1882.

- - - 83 Barouche and Dogcart. *Signed* *Passed*  
*Panel, 6½ in. by 9 in.*

## TINTORETTO.

- 15 . 84 Head of a Man, white collar and dark coat, 13 in. by 11½ in. *Spiller*  
And one other, a sketch, by Sir David Wilkie 2

## SCHIDONE.

- 10 . 85 The Virgin and Child, with adoring angels *Fritze*  
6 in. by 8 in.

## JOSEPH GOUPY.

- 10 . 86 The Holy Family, with group of boys, 10½ in. by 14½ in. *Bellic*  
And two others—Scenes from Roman History, 14 in. by 16½ in. 3

## JOSEPH GOUPY.

- ake. 87 The Flight into Egypt,  $7\frac{1}{2}$  in. by 11 in. 2  
 The Assumption of the Virgin, 11 in. by 8 in.  
 St. John preaching,  $9\frac{1}{2}$  in. by  $6\frac{1}{2}$  in. 3

## JOSEPH GOUPY.

- lice 88 Venus attired by the Graces, 16 in. by 12 in. 2 2  
 Venus with Bacchus and Ceres,  $10\frac{1}{2}$  in. by  $14\frac{1}{2}$  in. 2

## JOSEPH GOUPY.

- ue. 89 The Holy Family, 11 in. by 8 in.  
 And three others, with Classical Subjects 4 2 5

## ATTRIBUTED TO ROBERT WALKER.

1599-1658.

- elt 90 Portrait of Elizabeth Cromwell, Mrs. Claypole; bust slightly to 13  
 the right, wearing black hood and dress and deep lace-  
 edged collar  
 Canvas,  $27\frac{1}{2}$  in. by  $23\frac{1}{2}$  in.

## EARLY ENGLISH SCHOOL.

- awfuld. 91 Three-quarter-length Portrait of a Lady with pearl necklace and 3 5  
 wearing ermine trimmed cloak  
 Octagonal, 8 in. by  $6\frac{1}{2}$  in., on copper

## JOSEPH WRIGHT (OF DERBY).

1734-1797.

- netl 92 The Widow of an Indian Chief 3 3  
 Canvas, 25 in. by 35 in.  
 \* \* Engraved by J. R. Smith.

## ENGLISH SCHOOL.

late 18th century.

- ngie 93 Portrait of a Lady seated holding a book. Wearing small black 1 1  
 hat and pale blue dress  
 Panel, oval, 13 in. by 11 in.

## ATTRIBUTED TO ROMNEY.

- 10 . 94 Half-length Portrait of a young Girl in a white dress *Miller*  
*Canvas, oval, 29 in. by 23 in.*

## SIR G. KNELLER.

- 6 . 95 Portrait of Joseph Addison with long curled hair, blue coat and *do.*  
 white cambric neck-cloth  
*30 in. by 25 in.*

## GAINSBOROUGH.

- 7 . 96 Portrait of a Lady; half-length in white satin dress and blue *Dent.*  
 scarf  
*Canvas, 30 in. by 24 in.*

## SCHOOL OF RAPHAEL.

- 8 8 . 97 Bust of Pope Leo X in profile to the right *do*  
*Panel, 25 in. by 20 in.*

## JOHN OPIE.

- 5 . 98 Portrait of a Man, bust, in brown coat *Blaker*  
*Canvas, 23 in. by 20 in.*

## H. ALKEN.

- . 15 . 99 Portrait of a Gentleman, with a dog in a landscape  
*14 in. by 11 in.*

## ALKEN.

- 2 5 . 100 The Death *boling.*  
*20 in. by 27 in.* *Solt*

## TURNER.

- 10 . 101 View on the Grand Canal, Venice *Ash*  
*9½ in. by 15 in.*

# The Property of Walter Sheean, Esq.,

of Courtenay Beach, Hove.

## SPANISH SCHOOL.

17th century.

- 102 The Immaculate Conception  
*Canvas, arched top, 48 in. by 24 in.*  
 And a Head of the Virgin

2

## HENRY PARKER.

- 103 Silent Waters, Streatley. *Signed*  
*Canvas, 16 in. by 22 in.*  
 And another

2

## ATTRIBUTED TO BONINGTON.

- 104 Florence  
*Canvas, 18 in. by 24 in.*  
 And another

2

## MOLENAER.

- 105 The Disasters of War  
*Canvas, 6¼ in. by 8¼ in.*  
 And two others

3

## J. C. IBBETSON.

1759-1817.

- 106 Scene in the Lakes. *Signed*  
*Panel, 6¾ in. by 10 in.*  
 And two others

3

## E. R. SMYTH.

- 107 Fishermen and Donkeys  
*Canvas, 24 in. by 36 in.*  
 And two others

3

## B. J. LUCAS.

- 5 10 . 108 Windsor Castle. *Signed*  
*Canvas, 17½ in. by 26 in.*  
 And another 2 *Sharpe*

## W. ANDERSON.

- 3 5 . 109 A Welsh Castle  
*Panel, 10 in. by 14½ in.*  
 And two others 3 *do*

## W. SHAYER, SENIOR.

- 7 10 . 110 Sheep in a landscape  
*Canvas, 15½ in. by 23½ in.*  
 And another 2 *Page*

## HEERMAN WITMONT.

c. 1605-1683.

- 9 . 111 Shipping in a Gale. *Signed*  
*Panel, 9 in. by 14 in.*  
 And another 2 *Krautz*

## ATTRIBUTED TO FRANCIS BARLOW.

c. 1626-1702.

- 7 . 112 A pair of Subjects of Poultry, a peacock, a turkey, etc.  
*Canvas, 10½ in. by 13 in.*  
 \* \* From the collection of Charlotte Augusta, Queen of Wur-  
 temburg, eldest daughter of George III.  
 And another 3 *Trac*

## BRAUNDET.

- 2 2 . 113 A pair of small Landscapes  
*Panels, 4½ in. by 6½ in.*  
 And two others 4 *brook*

## AFTER GERARD DOU.

- 114 A Fiddler at a window 12 10  
*Water-colours, arched top, 15 in. by 10½ in.*  
 And another 2

## ENGLISH SCHOOL.

- 115 Portrait of a Lady in Elizabethan costume 4 15  
*Panel, 12 in. by 10 in.*  
 And another 2

## DUTCH SCHOOL.

late 17th century.

- 116 Portrait of a Gentleman in armour 5 15  
*Copper, oval, 7 in. by 5 in.*  
 Also three Miniatures and an empty Frame 5

## CORREGGIO (AFTER).

- 117 Venus and Cupid 2 9  
*Canvas, 35 in. by 26½ in.*  
 And another after the same

## G. DOU.

- 118 A Girl at a window scouring a pan  
*Panel, 7¼ in. by 6¼ in.*

## ITALIAN SCHOOL.

- 119 The Virgin and Child with the Infant St. John  
*Panel, 21½ in. by 19 in.*



THE PROPERTY OF  
the Dowager Countess of Merborough.

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## KNELLER SCHOOL.

- 15 10      120    Portrait of a Lady, wearing blue velvet jacket trimmed with  
ermine. *In carved wood frame* Sound  
52 in. by 45 in.

## HIGHMORE.

- 10      121    Portrait of a Lady in green dress and lace scarf, a boy in  
crimson suit by her side. *In fine carved frame* Ellie  
54 in. by 40 in.

## SCHIDONE.

- 15      122    St. Benedict preaching  
19 in. by 12 in.  
And a Portrait of a Dominican  
19 in. by 14 in. Lugo

£1218. 5. 0

END OF SALE.





## VALUATIONS.

Messrs. SOTHEY, WILKINSON & HODGE make Valuations for Probate, Insurance, &c., at 1 per cent. with a minimum fee

In London	...	...	...	...	£ 5	5	0
In the Country...	...	...	...	...	£10	10	0

Together with Travelling Expenses.

## INSPECTIONS.

Properties are inspected and owners advised with view to a Sale by Auction, at a fee

In London	...	...	...	...	£2	2	0
In the Country...	...	...	...	...	£3	3	0

Together with Travelling Expenses.

## NOTICES OF SALES.

NOTICES OF ALL SALES APPEAR IN THE FOLLOWING PAPERS:—

<i>Mondays</i>	...	Daily Telegraph ; Morning Post.
<i>Tuesdays</i>	...	Times.
<i>Saturdays</i>	...	Spectator ; Saturday Review.

NOTICES OF SPECIAL SALES APPEAR IN THE FOLLOWING PAPERS:—

### A. - ENGLISH.

<i>Thursdays</i>	...	...	Times Literary Supplement ; Scotsman, and Glasgow Herald.
<i>Saturdays</i>	...	...	Country Life ; Sphere ; Illustrated London News ; Field ; Publishers' Circular ; Clique ;

and *Monthly* in the Burlington Magazine ; Connoisseur ; London Mercury, and Bookman's Journal.

### B. FOREIGN.

Journal des Arts (Paris).	Philadelphia North American.
Gazette de l'Hotel Drouot (Paris).	New York Times.
American Art News.	New York Evening Post.
Chicago Daily News.	Boston Evening Transcript.

and International Studio.

BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1923.

SOTHEBY, WILKINSON & HODGE

34 & 35, NEW BOND STREET, W. (1)

**The Sir Edward Coates Collections.**

**CATALOGUE**

OF THE FAMOUS

GARDNER COLLECTION OF

**LONDON TOPOGRAPHY**

FORMED BY THE LATE

JOHN EDMUND GARDNER, ESQ.

THE PROPERTY OF THE LATE

MAJOR SIR EDWARD COATES, BT., M.P.

(SOLD BY ORDER OF HIS EXECUTORS).

FIRST PORTION.

**Days of Sale.**

FIRST DAY .....	Monday,	26th February .....	Lots 1 to 138
SECOND DAY .....	Tuesday,	27th February .....	Lots 139 to 278
THIRD DAY .....	Wednesday,	28th February .....	Lots 279 to 418
FOURTH DAY .....	Thursday,	1st March .....	Lots 419 to 565
FIFTH DAY .....	Friday,	2nd March .....	Lots 566 to 702

1923.



# OLD LONDON IN PICTURES.

## SALE OF THE GARDNER COLLECTION.

Observer.

11 Feb 1923.

Many memories of bygone London are awakened by the sale, which is to take place at Messrs. Sotheby's on February 26 and the four succeeding days, of the first portion of the famous Gardner collection of prints and drawings of London places and characters. This collection was formed by John Edmund Gardner and his, after his death, to be sold by auction in 1910; it was, however, then purchased *en bloc* by the late Sir Edward Coates, by order of whose executors it is now being dispersed.

The part now to be sold is that relating to those districts of London which lie north of the Bayswater-road, Oxford-street, Holborn and Newgate street, and to some East End parishes. There are over seven hundred lots, some of them containing twenty or thirty prints or drawings, in this sale, and the whole collection amounts to some fifty thousand items. Probably no larger collection of the kind has ever been amassed.

Every side of London life is illustrated by these prints. There are, for instance, a number of sporting pictures, among them one of the last steeplechases held on the Hippodrome Race Course, which lay where Lansdowne-crescent now is; there are engravings of cricket as played on White Conduit Fields (in Islington) in 1749; and there are portraits of such celebrities as James Figg, the father of English pugilism, who held the championship from 1719 to 1730 and died in 1734. He kept an amphitheatre in Marylebone Fields, where many fights were held. Not only did men combat there, but women also, for there were championesses in those days. On one occasion, in August, 1725, Mrs. Stokes, championess of the city, and her husband, fought a double contest with the famous Sutton and the "heroine of Kent" at Figg's amphitheatre. But not all our forefathers' amusements were of this violent kind, and the Gardner collection has many views of old pleasure resorts, such as Bartholomew Fair, Chalk Farm Fair, the Jew's Harp Tavern (which stood in one of the fields that now compose Regent's Park, and at which entertainments were given), London Spaw (a seventeenth and eighteenth-century pleasure resort that lay just north of the Clerkenwell-road), Bagnigge Wells, over the site of which the King's Cross-road now passes, and Sadler's Wells, which survives, as a cinema, to-day.

Less pleasant thoughts of the past are brought to mind by several prints of old prisons, the cheerlessly named Cold Bath Fields prison (its site is now occupied by the Parcels Post Office), and Newgate; to say nothing of Tyburn Gallows, where we are shown, *inter alia*, Queen Henrietta Maria doing penance in 1626. From these scenes it is easy to wander on to the contemplation of some of the criminal, or foolish, persons that have caused a stir in London from time to time. Portraits of, and prints relating to, many such are in this sale; among them is Elizabeth Canning (well-known to readers of Austin Dobson's essays), who in the year 1753 divided the whole town into two camps by the story she told of her abduction. Her case has never been quite satisfactorily cleared up, but she was probably dishonest, and she was deported finally to America. She had, however, the satisfaction of drawing so great a writer as Henry Fielding into a pamphlet warfare and of causing a Lord Mayor to be mobbed in his coach by the populace. Quite as great a stir was brought about by the Cock-lane ghost of 1762, which was proved to be due to the deceit of another foolish servant-girl, who (among other things) felt a "spirit like a mouse" crawling up her back. She, too, influenced English literature, for Goldsmith wrote a tract about her, and she was exposed by no less persons than Samuel Johnson and Dr. Douglas (afterwards Bishop of Salisbury), as all readers of Boswell know.

Other interesting phases of London life in the past are shown us by the views of old inns, such as the "Red Lion" at Paddington Green (where Morland painted some of his best picture) and the "Queen's Head and Artichoke" (as good a name as any, surely) in Albany-street, and by views of houses in which famous Londoners once lived. Among these last must be mentioned Charles Lamb's house in Colebrooke-row, Islington, which had close to it the "Shepherd and Shepherdess" ale-house, into which it is impossible to imagine that Lamb did not sometimes call.

## GARDNER PRINTS COLLECTION.

Lovers of old London may recall some lengthy descriptions which appeared in *The Daily Telegraph* in 1909 and 1910 of the famous collection of prints and drawings formed during fifty years of assiduous devotion by the antiquary, John Edmund Gardner. This wonderful series of 50,000 London items in 108 large portfolios was then in Sotheby's basement at the old home in Wellington-street, and merely to dip into it was of surprise and wonder. When only the first portion of it had been catalogued for sale the hope then expressed that the collection would not be broken was fulfilled. The sale had been fixed for the end of May, 1910, but the late Sir Edward Coates stepped in and bought the magnificent collection *en bloc* early in April, 1910.

After thirteen years the collection is again at Sotheby's, to be sold by order of the executors on Feb. 26-March 2, that is, the first portion only, because the entire series will occupy a long period at auction. The old regret recurs that the collection should be threatened to be dispersed to the four winds. In 1909 the London Museum did not exist, but the London County Hall was projected, and we then suggested that when this was erected it would worthily be the haven for the Gardner collection. It is not surpassed by the famous Graes collection in the British Museum, and is fuller than any in the London Museum, despite recent valuable gifts and acquisitions. We know, for example, that in the Gardner portfolios is a unique array of maps of London from 1500 to 1599. Moreover, Mr. Gardner employed numerous artists to portray the vanishing London of his day, a course wisely followed by contemporary authorities.

## THE SALE ROOM.

Times 8.2.23

## GARDNER COLLECTION OF LONDON PRINTS.

The well-known and unrivalled collection of London topography formed by the late Mr. John Edmund Gardner and purchased as a whole by the late Sir Edward Coates, M.P., in April, 1910, is to be dispersed at Sotheby's, the sale of the first part being fixed for February 26 and four following days. This enormous collection comprises about fifty thousand items, prints, original drawings, many hundreds done specially by Shepherd, whilst others are by Paul Sandby, Rowlandson, Capon, Carter, Whichelo, and other eighteenth and early nineteenth century artists. The collection covers the whole history of London from the earliest to quite recent times. The sale will probably extend to five or six portions, the first one alone consisting of seven hundred lots, each of which consists of from two or three to upwards of twenty prints.

Prints and Pictures	...	...	0	17	6
Books of Art	...	...	0	5	0
Art	...	...	0	2	6
Porcelain, China, Furniture, Glass, Silver, Textiles, etc.)	...	...	1	0	0
					<hr/>
					£5 5 0



The Sir Edward Coates Collections.

CATALOGUE

OF

THE FIRST PORTION OF  
THE FAMOUS GARDNER COLLECTION OF  
ENGRAVINGS. DRAWINGS.  
BROADSIDES. &c.

ILLUSTRATING THE  
Topographical, Architectural and Social History of  
**L O N D O N**  
AND ITS ENVIRONS  
FROM THE EARLIEST TO THE PRESENT TIMES,

FORMED BY THE LATE

**JOHN EDMUND GARDNER, Esq.**

*at whose death it was inherited by his Son, from whom it was purchased,  
en bloc, in the year 1910, by the late*

**MAJOR SIR EDWARD COATES, Bt., M.P.**

(SOLD BY ORDER OF HIS EXECUTORS).

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WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

**SOTHEY, WILKINSON & HODGE,**

The Rt. Hon. SIR MONTAGUE BARLOW, P.C., K.B.E., M.P. G. D. HOBSON, M.V.O. & F. W. WARRE, O.B.E., M.C.

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On MONDAY, 26th of FEBRUARY, 1923, and Four following Days,

AT ONE O'CLOCK PRECISELY.

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May be Viewed Three Days prior.

Catalogues may be had.

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Printed by J. Davy & Sons, 8-9, Frith-street, Soho-square, London, W., England.

14 Feb. ————— 1923

## MR. JOHN LANE'S APPEAL.

TO THE EDITOR OF "THE DAILY TELEGRAPH."

SIR—I notice with profound regret that the Gardner collection of old London prints and drawings is again advertised for sale on the 25th of this month by Messrs. Sotheby and Co.

In 1910 that firm issued a catalogue of the first part of this famous collection. The present catalogue is exactly the same as the one issued in 1910. When the sale was announced I communicated with Lord Rosebery, whose well-known love and knowledge of Old London permitted me to suggest to him that a fund should be started by him with a view to purchasing this unique collection and presenting it to the nation. The London Museum, I think, at that time was not yet in being. Immediately on receipt of my letter Lord Rosebery telephoned and asked me to come and see him to lay before him any plan I could think of for saving these treasures for the nation. At that interview he asked me what support I had if he made an appeal. At the moment I could only think of one or two possible donors, viz., Lord Latymer and Mr. Thomas Barratt, both of whom I saw, and some others. At my second interview with Lord Rosebery Mr. Barratt accompanied me. Lord Rosebery asked me to call the next morning, when he had ready for me an appeal to the City Companies. This appeal, written by and signed "Rosebery, Skinner," authorised me to interview the clerks of the various City Companies, with a view to their interesting their Courts in the matter, from several of whom I received encouraging responses.

My next plan was to see Sotheby's, when Major Warre, of that firm, informed me that I was just too late, as Sir Edward Coates had bought the collection. It was generally thought that he might give it to the nation. Had I been a few hours earlier the purchase might have been effected for £17,000. I see no reason to-day for supposing that the collection cannot now be rescued for the public, seeing that old London is vanishing like snow before the sun, and the interest in old London is increasing daily, thanks to the London Museum and the Architectural Club, which Mr. Squire and his committee have made a living force. However, it is possible that more than £17,000 would be required to-day, but perhaps £20,000 might secure the collection. Unhappily Mr. Barratt, who would have given £1,000, died some years ago, and Lord Latymer is too seriously ill to be consulted, but there must be plenty of others, to say nothing of the City fathers.

Seeing that the president of the Royal Academy, Sir Aston Webb, is a distinguished architect, it ought to be a simple matter to form immediately an influential committee of such well-known lovers of London as the Lord Mayor, Lord Rosebery, Lord Lee of Fareham, Mr. John Burns, Sir Montague Barlow, Mr. Gordon Selfridge, Mr. Walter Bell, the borough Mayors (the collection includes Greater London), Mr. William Whittingham, of Harrogate, Mr. Thomas William Wilkinson, of Carnforth, and Mr. Frank Monoprio—these last three names deserve to be written in letters of gold, for they were the donors who presented Kenwood to the nation. I am informed that the collection, if immediate steps are taken, can be secured en bloc.

The Gardner Collection is of unique character, inasmuch as it was made before photography was in general use. Mr. Gardner employed for many years a staff of artists, who made drawings of the old buildings, many of which have vanished. There are 50,000 items in the collection, and between 8,000 and 9,000 are either pencil sketches, water-colours, or in oils. Even the ephemeral portion of the collection is of great value. This is culled chiefly from magazines and papers, and when sold would probably eventually find its way into the waste-paper basket.

There seems to be a want of civic patriotism in London, as compared with the provincial cities. One cannot imagine Manchester, Liverpool, Newcastle, Glasgow, &c., allowing such a collection, relating to their respective cities, to be broken up and cast to the four winds. When the previous announcement was made of the sale Mr. Kettle, the accomplished librarian of the Guildhall, was of great assistance, and no one knows better the value and importance of such a collection. He furnished me with particulars of the Grace Collection, consisting of 6,000 items, which the British Museum purchased in 1880 for £3,000, of the J. Hobert Wilson Collection of between 8,000 and 9,000 prints, &c., which in 1898 was bought for £8,000.

It must be obvious to all that if this, the most important collection ever made of London prints and drawings, is distributed, it can never again be brought together. I would gladly offer my services to any committee, but I trust that others, better equipped for the emergency, will offer themselves to carry out the suggestion.—Yours faithfully,

JOHN LANE.

The Bodley Head, London, W., Feb. 13.

A LAST OPPORTUNITY.

Saving some decision to be quickly made to acquire them for the nation, the great Gardner collection of drawings and prints of London comes under the hammer at Sotheby's next Monday. That means dispersal, though the first catalogue contains no more than, perhaps, one-tenth of the vast bulk. It is not alone the largest collection ever offered; it is unique. In the few days open there is still the opportunity for some citizen to associate his name proudly with the city for all time by an offer that shall make this rich store of London history a possession of the nation. There are many men who have found fortune, position, and honours in the City of London to whom the sacrifice would mean no crushing burden. The call is to civic patriotism.

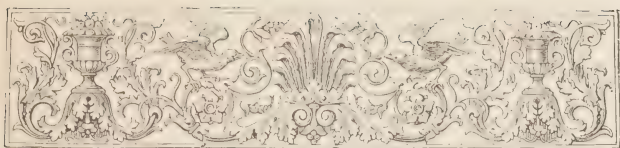
"Old London is vanishing like the snow before the sun," Mr. John Lane wrote in these columns. It was disappearing in Mr. Gardner's day, but then was infinitely richer in survivals of the past than it is left now. For fifty years he was actively making this collection, and what gives it its especial value is that it is by no means all prints. The camera only came into popular use when his long life was drawing to a close. Whenever Mr. Gardner knew that some old London building typical of past ages was condemned, or was likely to come down, he sent artists to make water-colour, or ink or pencil drawings of it. He was rich enough to afford himself that satisfaction.

## VANISHED LONDON.

So the Gardner Collection contains from eight to nine thousand of such pieces, of houses, streets, churches, and public buildings. Every one of these has now disappeared. The Gardner Collection is the sole pictorial representation of what London had to show throughout the long Victorian age; and, of course, not less a representation of the capital City in ages much more remote than this, for many of these old buildings pictured, that time had made no longer safe or useful, went back to the Great Fire, to King Charles I. and James I., and even to Queen Elizabeth. It is, in short, a repository of London history for three and a half centuries, making its appeal to the eye, and of invaluable use to the student, the architect and the craftsman. The old signs of London, the hammered iron-work with which gates and entrances were adorned, the street lamps that burnt oil before gas, the narrow alleys and forgotten styles of building, all are pictured.

The prints are more numerous than the drawings, for altogether the collection numbers some 50,000 examples. Prominent features are the remarkable coloured engravings and mezzotints of the old theatres, tea gardens, and places of popular resort, such as Marylebone, Spring-gardens, Ranelagh, Baginbidge Wells, and many more.

Guildhall, the British Museum, the London Museum, and the London County Council have been approached, but no one of these bodies has the requisite money for the purchase. A sum of about £20,000 would probably buy the collection entire to-day. The great public spirit of donors in the provinces has alone made possible the acquisition for London of Ken Wood. What is London going to do for herself? The opportunity awaits a citizen of large vision and civic patriotism. Who is the man to seize it?



## THE GARDNER COLLECTION.

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**T**HROUGH the ready access allowed to it by the late owners, this marvellous Collection (the result of about 50 years painstaking devotion to its acquisition) has become so well known to every student of the History of London that it seems almost superfluous to attempt any description of its contents in the preface to a sale catalogue; it will therefore suffice here to state that it is estimated that the entire Collection comprises about 50,000 items illustrative of the History of London from the earliest to the present times, including Engravings and Drawings of the exteriors and interiors of all its more interesting public and private Buildings, its Streets and Squares, Parks and Gardens, Places of Amusement, etc.; Engravings, Broadsides, and other printed matter, with a few Autograph Letters and other MSS. relating to Historical Events that have happened within its boundaries or illustrative of the daily life and manners and customs of its inhabitants, including perhaps the greatest number that has ever been brought together of Tradesmen's illustrated Cards or Shop-bills, and of Tickets of Admission to Places of Amusement and to Public Ceremonies.

The Water-colour Drawings are a remarkable feature of the Collection, including not only a large number by celebrated artists of the XVIIIth and early XIXth centuries, such as Paul

Sandby, T. Rowlandson, Capon, Carter, Whichelo; and a remarkable number by that most charming and careful artist, R. B. Schnebbelie, but in addition several thousands by artists of more recent periods, many of whom were directly employed by Mr. Gardner in making drawings of buildings about to be destroyed, thus in very many cases securing for the Collection the only records existing of objects of public and private interest that have now been quite swept away.

The arrangement adopted in this Catalogue is that of Excursions or Walks from West to East, commencing at the N.W. of the Environs of London, and extending through all the various Districts and along the principal Thoroughfares of the Metropolis; the more important Buildings, the side Streets, etc., will for the most part be found arranged in order according to their relative positions in the different thoroughfares.

SOTHEBY, WILKINSON & HODGE.

*February, 1923.*



# THE GARDNER COLLECTION.

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## PART I.

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THE DISTRICTS AS FAR SOUTH AS THE LINE OF  
THOROUGHFARE FORMED BY THE BAYSWATER ROAD,  
OXFORD STREET, HOLBORN AND NEWGATE STREET,

ALSO

SOME OF THE EAST-END PARISHES.



# GARDNER SALE BEGUN.

## D. Telegraph 27.2.23.

### HAMPSTEAD'S GOOD EXAMPLE.

Although Mr. John Lane's laudable appeal to generous Londoners to save the incomparable Gardner collection from being dispersed at auction, failed, there was a public-spirited sign made yesterday at Sotheby's, shortly after the sale began, which showed that Mr. Lane's appeal had not fallen wholly on stony ground. It was then announced that the section illustrating the ancient beauties of Hampstead would be withdrawn from competition, as an offer made by the Borough Council, through the Town Clerk, Mr. Arthur P. Johnson, M.A., to purchase the numerous drawings en bloc, had been accepted by the Coates' executors, the trustees of the collection. This is a healthy portent, and as the sale this week is of only a portion of this great London collection there is ample time for the denizens of other metropolitan districts to be up and doing. Hampstead's example—largely due to the efforts of Dr. G. C. Williamson, of Well Walk—should encourage others to band together for the good of their several communities. The great idea was, of course, to try to purchase the entire collection either for the London Museum or the new London County Hall. Hampstead's act, failing this, is commendable in that it revives the true village spirit, and also interest in its own genius loci. Decentralisation has much in its favour. Shortly, therefore, Hampstead's loyal burgesses will have the opportunity of seeing views of old or altered landmarks such as the Priory at Frognal, built by "Corner-Memory Thompson," gay scenes at the old Assembly Rooms in Well Walk, and, of course, interiors and exteriors of those old taverns, the Spaniards, the Holly Bush, the Cock and Hoop, and Jack Straw's Castle. The recent successful agitation to save Kenwood (or Casen-wood) will be recalled with thankfulness when the set of old engravings and drawings of the Earl of Mansfield's seat is displayed. "Corner-Memory Thompson," just mentioned, was the ideal antiquary, because he could prove his boast to tell off-hand the name and business of every person who kept a corner-shop in the City. He was greatly aided by the fact that these were frequently taverns. In his profession of auctioneer he made a miscellaneous collection, and on the marriage of Queen Victoria he offered for sale a very big bedstead as Queen Elizabeth's—with chairs to match—to her Majesty, but the offer was declined.

The rest of the sale yesterday, after the withdrawal of the Hampstead lots, totalled £772. An engraving of cricket as played in 1748 by C. Grignon, after Francis Hayman, brought £41. Hayman often painted Garrick and Quin, and died in 1776, shortly after being a Foundation Member of the Royal Academy. Views of Highgate included a coloured aquatint by J. Hill, after A. Pugin's, Highgate Archway, £28 (Ellis and Smith), a companion aquatint showing the excavations for it, realising £22 10s (Maggs). The first lot in the sale consisted of eighteen engravings, &c., of Harrow Church and School, £18 (Quaritch), who bought many lots in the sale. A stray drawing of Hampstead Heath made £31 (Colnaghi) and Mr. Daniel gave £19 10s for three of Chalk Farm Fair. In a set of Stoke Newington engravings, fetching 10gs, was one by Rowlandson, with an original handbill of the match, of a game of cricket played between the Women of Surrey and Hampshire, on Newington-green.

Few sales at Sotheby's for some years have excited so much general interest, or have attracted so many visitors, as the dispersal of the famous Gardner collection of engravings, drawings, and broadsides illustrating the history of London in all its manifold phases. It was hoped up to Saturday that the collection might have been kept intact for London, and it is generally understood that a very substantial offer was made, but apparently it was not sufficiently tempting to induce the late Sir Edward Coates's executors to abandon the sale by auction.

During last week Sotheby's show room has been continually crowded with visitors and serious collectors, and among those who viewed the prints and attended the opening of the sale yesterday were—

Lord Lansdowne, Lord Northampton, the Bishop of Worcester, Lord Lee of Fareham, Sir Gerald du Maurier, Lady Capel Curie, Lord Willoughby de Broke, Mr. and Mrs. Austen Chamberlain, Mr. John Burns, the Master of Charterhouse, Mr. B. Kettle, of the Guildhall Library, Mr. W. W. Brailes, Librarian of the London County Council, Mr. C. W. F. Goss, of the Bishopsgate Institute, Mr. W. E. Doubleday, of the Hampstead Public Library, Mr. A. F. Johnson, Town Clerk of Hampstead, Mr. Pacey, Librarian of the Westminster Libraries, Mr. W. J. Harris, of the Public Library, Islington, Major Lyon, Mr. E. E. Newton, Mr. S. T. C. Weeks, Mr. A. Vallis, as well as members of the Committees of Christ's Hospital, St. John College, and various London hospitals.

Sotheby's large room was crowded yesterday with both collectors and dealers, and the day's sale was considerably shortened by the announcement that the Hampstead Borough Council had purchased privately—at a price understood to be about £450—the whole of the Hampstead section, lots 13 to 58, and it is to be hoped that other borough councils will make similar purchases before the Gardner collection is finally scattered to the four corners of the globe. A number of prints have been secured for the London County Council.

The total to yesterday, exclusive of the Hampstead section, amounted to £772 10s. A series of eighteen views of Harrow fell at £18 to Messrs. Quaritch, who also purchased two lots of drawings and engravings of Edgware, Hendon, and Finchley. Mr. Newton gave £12 5s. for two Hornsey lots. A coloured aquatint by J. Hill after A. Pugin of Highgate Archway, showing the site now occupied by the Archway Tavern and other buildings, was bought by Messrs. Ellis and Smith for £28, while Messrs. Maggs gave £22 10s. for the companion aquatint, a view of the excavated grounds for the Highgate Archway. Mr. F. B. Daniell bought several lots of views of Kilburn and Finchley-road at about £16 10s. per lot, and another Kilburn lot, consisting of sixteen drawings and prints, went to Quaritch at £19 10s. A large engraving by Grignon after F. Hayman of cricket as played in 1748 went to Messrs. Rimell at £41, while an engraving by Rowlandson of a cricket match between women of Surrey and Hampshire on Newington Green, with some other prints, realized 10 guineas.

The sale of the first part will be continued throughout the week.

## THE GARDNER COLLECTION.

### INDEX TO THE PRINCIPAL DISTRICTS, THOROUGH- FARES, BUILDINGS, ETC. IN

#### PART I.

	LOT		LOT
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		Cavendish Square - -	230-32
Bagnigge Wells - - -	272-78	Chalk Farm - - -	92-95
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Battle Bridge - - -	182	Cloth Fair - - -	372-76
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Bethlehem Hospital (old)	445-47	Copenhagen House - -	114-17
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Bishopsgate Street	476 <i>et seq.</i>	Criminals - - -	672-91
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Bunhill Fields - - -	463	East India Docks - -	557
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	LOT		LOT
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Edmonton - - -	10	Highgate - - -	59-77
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		Holloway - - -	118
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Finchley Road - -	81-84	Hoxton - - -	330-32
Finsbury - - -	456 <i>et seq.</i>		
Fitzjohn's Avenue - -	18	Islington - - -	198-225
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Foundling Hospital -	268-71	Kensington Gravel Pits	569
Frogna! - - -	30-31	Kentish Town - - -	96-107
Furnival's Inn - -	630-31	Kenwood - - -	- 57
		Kilburn - - -	79-80
Giltspur Street - -	647	Kingsbury - - -	- 2
Golden Lane - - -	456-58	King's Cross - - -	179-81
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		Lord's Cricket Ground	- 88
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Waltham Cross - - -	9	White Conduit House-	195
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Westbourne Park - -	139	Willesden - - -	78
West Ham - - -	531	Winchester Street -	452-55
West India Docks - -	556		
Whistler's Etchings -	560-65	Zoological Gardens -	163-64

## GARDNER PRINTS.

The portion of the Gardner prints sold yesterday at Sotheby's produced £1,061 17s., and consisted of those of Paddington and the districts to the north of the Marylebone and Euston-roads, St. Pancras, Islington, and districts to the north of Oxford-street and Holborn. The top price of the afternoon was £165, paid by Messrs. Ellis and Smith for a very fine old coloured impression of "North Country Mails at the Peacock, Islington," a large aquatint by T. Sutherland, after J. Pollard. As on Monday, the cricket prints sold extremely well. *Times* 25.2.23

## GARDNER SALE.

*D. Telegraph* 3.3.23  
BISHOPSGATE-STREET MEMORIES.

Bishopsgate-street teems with memories and there are some who will recall the pomps and comforts of the old London Tavern, demolished in 1876. It contained a noble banqueting-room, 73ft long, 33ft wide, and 36ft high, and from its ceiling depended five cut-glass chandeliers, which Lord Amberst took out to China for presentation to the Emperor, but on the failure of the mission brought them back. Then, too, old Crosby Hall (which Shakespeare mentions in "Richard III."), with its great council chamber, and rooms where foreign Ambassadors used to stay, and old St. Helen's Church evoked memories in the Gardner sale yesterday. For sums between £15 and £20 sets of drawings of these old scenes could be obtained, as well as drawings of Sir Peter Pindar's house (pulled down as recently as 1890). Sir Peter was James I.'s "Ambassador to the Turkish Emperor," as an inscription in the church shows. In the formation of Liverpool-street in 1829 the old White Hart inn was demolished. A few drawings of this brought £20 (Ellis and Smith), and several of houses in Bishopsgate, taken down for the Great Eastern Railway station, £20 (Daniell). Old Winchester House in Broad-street Ward stood until 1839—the town residence of the 1st Marquis of Winchester—and drawings of it realised £19 (Ellis and Smith). There were also many sketches of Bethlehem Hospital, when it stood in Moorfields from 1675 to 1810. Who remembers the "Genuine Beer Brewery, Golden-lane" (Finsbury)? An aquatint of it fetched £14 1s. Drawing of Mile-end Turnpike and the Old King of Bohemia, &c., made £48 (Daniell), and a Rowlandson drawing of "Shipbuilding near Gun Dock" £49 (Ellis and Smith). Stratford could boast a fairly modern inventor of steam carriages—Walter Hancock—and an aquatint of

## GARDNER SALE.

*D. Telegraph* 25.2.23  
ISLINGTON MEMORIES.

Everybody remembers the bailiff's daughter dear that lived in Islington, but perhaps it is not generally known that just beyond White Conduit Fields Suetonius Paulinus entrenched himself after his retreat from London. From this camp he sallied forth to rout the Iceni under Boadicea. There was nothing in the Gardner sale yesterday to take us back to the Romans, but White Conduit Fields formed one of the early homes of cricket, and an "exact representation" of a match played there in 1749, an engraving by H. Roberts, brought £17 10s. The old Peacock Inn was a great posting house for the North-country mails, and a coloured aquatint, after J. Pollard, by T. Sutherland, caused much competition, Messrs. Ellis and Smith winning the rarity at £165. Old St. Mary's Church, too, was represented by numerous drawings. The former Gothic structure, erected in 1503, stood till 1751, when it was rebuilt. Messrs. Ellis and Smith bought a set of these for £7 15s., and gave £11 10s for a portfolio containing a drawing of the Shepherd and Shepherdess ale-house, and another of Charles Lamb's residence in Colebrook-row, where he lived just a century ago, and as he described it to his friend Allsop, "Colebrook Cottage, left-hand side, end of Colebrook-row, on the western brink of the New River, a detach'd whitish house." It was here that he spent the first portion of his retirement after he left the India House, where he said he would not "serve another seven years for seven hundred thousand pounds." Sets of drawings and engravings of the New River—the great water venture of Sir Hugh Middleton—found favour, and three of the old turnpike in Tottenham-court-road, &c., made £23. A fine impression in colours of "Blossbury Square," after E. Dayes, fetched £38 (Daniell), and Mr. Edwards, who bought most of the Paddington and Marylebone sets, gave £35 for a few aquatints of Queen's-square. Who now remembers Bagnigge Wells, the summer resort of Nell Gwynne? Down to 1842 the gardens were of the Vauxhall and Cremorne type, and afforded recreation to many a tired family, as evinced in one drawing, "Mr. Deputy Dumping and Family Enjoying a Summer Afternoon." The so-called "Bread and Butter Mann Factory" there was famous in its day, and an engraving by J. R. Smith, after J. Sanders—a first state—made £30 (Ellis and Smith). The collection is full of quaint surprises. Quite early yesterday an old aquatint appeared of "Skullibeer's Omnibus"—the first to run in London.



The Sir Edward Coates Collections.

THE GARDNER COLLECTION.

CATALOGUE

OF

THE FAMOUS COLLECTION OF  
LONDON TOPOGRAPHY

FORMED BY THE LATE

JOHN EDMUND GARDNER, ESQ.

THE PROPERTY OF THE LATE

MAJOR SIR EDWARD COATES, BT., M.P.

[SOLD BY ORDER OF THE EXECUTORS].

FIRST PORTION.

FIRST DAY'S SALE.

The Northern Environs and North London.

ENVIRONS.

LOT 1.



ARROW. The Church and School by various Engravers;  
Destruction of the Head Master's House by fire, 1838; etc.  
*some drawings* 18

- 2 Edgware, Greenford, Kingsbury, etc., *drawings and engravings*  
*by various artists* 26
- 3 Hendon, Finchley, etc., *various drawings and engravings*; Mill  
Hill School, *a lithograph*; etc. 26
- 4 Muswell Hill. Destruction of the Alexandra Palace by fire, 1873;  
and various Views in the neighbourhood, *a few drawings* 31

- 6 15 5      5      5 15      5 5      5 15      1 15      6 15      8 10      10 20
- 5 Hornsey. Old Houses and other Views in the Village; The Church; etc., *water-colour and other drawings and engravings* 28 *new*
  - 6 Hornsey Church at different periods; Monuments in the Church; etc., *a Collection of water-colour and other drawings and engravings, including a drawing in red chalk dated 1735* 34 *d*
  - 7 Hornsey Wood House and its vicinity (the present Finsbury Park), *various water-colour and other drawings, and a few engravings, woodcuts, etc.* 22 *d*
  - 8 The old "Harley Arms" in the Hornsey Road, *a water-colour drawing by R. B. Schnebbelie, 1841; an old House, said to have been Claude Duval's; and other Views in the neighbourhood, water-colour and other drawings by various artists* 15 *part*
  - 9 Waltham Cross, Waltham Abbey, The Fairlop Oak, etc., *drawings and sketches by J. Carter and others, and various engravings and woodcuts* 32 *more*
  - 10 Edmonton, Enfield, The New River at Bush Hill, etc., *drawings and sketches by J. Carter and others, engravings, etc.* 31 *Rem*
  - 11 Tottenham. Bruce Castle; Tottenham High Cross, etc., *water-colour and other drawings, engravings, and a few woodcuts* 27 *new*
  - 12 Tottenham Church at different periods; and a few other views of the vicinity, *a similar lot* 23 *d*

## HAMPSTEAD.

- 13 15      13 15      13 15      13 15      13 15      13 15      13 15      13 15      13 15
- 13 Haverstock Hill. "The Load of Hay" Tavern; "The George" Inn; etc., *water-colour and other drawings by J. T. Wilson, etc., and a few woodcuts* 13 *13 15*
  - 14 Haverstock Hill. Steele's Cottage, *various engravings, drawings and woodcuts, including Lucas's small mezzotint after Constable, proof before letters; Demolition of the Cottage, a drawing in water-colours by Maund; etc.* 20 *with*
  - 15 Haverstock Hill. Taverns and other Buildings; Demolition of Steele's Cottage; Lawn Bank, John Street (the residence of Keats), etc., *all water-colour drawings by H. Lawes, G. Maund, F. Shepherd, and others* 8
  - 16 Belsize House, the house and grounds at various periods; Belsize Lane; etc., *water-colour and other drawings, including "At Bellesize near Primrose Hill," a water-colour drawing in the manner of Paul Sandby; and a few woodcuts, etc.* 14







Sale, February 26th.—Coloured Aquatint—View on Hampstead Heath.  
Dunster 17 Feb. 1823



- 17 Belsize Park. The old Toll-house and Barn in Belsize Lane ;  
other Views in England's Lane, etc., *water-colour and other  
drawings by G. Maund, J. P. Emslie, and other artists ;  
and three photographs* 12
- 18 Views in England's Lane and vicinity (now covered by Fitzjohn's  
Avenue, etc.), *drawings in water-colours by G. Maund ; and  
two photographs* 7
- 19 Roslyn House, *a series of drawings in water-colours by J. P.  
Emslie, taken during the demolition of the house in 1896 ;  
two others by E. H. Dixon, and old photographs of places in  
the vicinity* 15
- 20 Chatelain's Views of Hampstead, 1745, *the set of six, and another  
from a different series ; with the Original Drawing for no. 5  
of the set* 8
- 21 Old Houses in the High Street, Holly Hill, Elm Row, etc., *water-  
colour drawings by J. P. Emslie and F. Calvert* 6
- 22 The Grammar School near the Heath ; Old Houses in Baker's  
Row, *all drawings in water-colours by various artists* 7
- 23 Hampstead Church : The old Church, *two drawings in red chalk,  
dated 1735 ; and other drawings and engravings* 8
- 24 Hampstead Church : The old and the present edifices ; Tombs in  
the Churchyard, etc., *a collection of drawings, engravings,  
photographs, etc.* 27
- 25 Church Street ; Old Houses and other Buildings in Church Row  
and other parts of Hampstead, *water-colour and pencil  
drawings, and a few engravings* 12
- 26 Church Row ; Little Church Row ; Hampstead Square ; etc., *all  
drawings in water-colours by H. Lawes, F. Calvert and G.  
Maund* 9
- 27 Little Church Row ; Bradley's Buildings ; etc., *a similar lot* 10
- 28 Old Taverns and other Buildings in Heath Street and its vicinity,  
*water-colour and pencil drawings by J. C. Appleton, H. Lawes,  
and other artists, and a few photographs, etc.* 13
- 29 "The White Bear" Inn, and other old houses mostly at New End,  
*water-colour and pencil drawings by J. C. Appleton and  
others, and a few engravings, etc.* 12
- 30 Frognaal House, exterior and interior of the mansion, views in the  
grounds, etc., *all but one water-colour and pencil drawings  
by J. C. Appleton, J. P. Emslie and H. Lawes* 10

- 31 Frogna! Hall ; Frogna! Grove ; and others in different parts of Hampstead, *water-colour and other drawings and engravings* 10
- 32 The old "Chicken House," *a drawing in water-colours by S. Ireland, 1797 ; others of the same and of houses in the vicinity, all except two drawings in water-colours* 8
- 33 Mounts for both sides of a Fan, said to have been engraved by Gravelot, and representing an entertainment given at Hampstead in the year 1754 by Thomas Osborne the bookseller of Gray's Inn Gate, *extremely rare* 2
- 34 The Assembly Rooms, exterior and interior views ; other Buildings in Well Walk ; "Hampstead Wells," *a broadside ; etc., various drawings, engravings, handbills, etc.* 13
- 35 Old Houses in Well Walk, Flask Walk, and Views in various parts of Hampstead, *water-colour drawings, engravings, etc.* 16
- 36 "Jack Straw's Castle" ; Gangmoor House ; Erskine House ; etc., *drawings by J. C. Appleton, J. P. Emslie, and others, all but one in water-colours* 7
- 37 Views near "Jack Straw's Castle" and "The Spaniards" ; Kidderpore Hall ; etc., *water-colour drawings by H. Lawes, and other artists* 7
- 38 The Priory, the curious house built by "Corner-memory Thompson" at Frogna! ; a few others of the neighbourhood, *water-colour drawings, photographs, etc.* 9
- 39 "The Bull and Bush" Tavern ; old wooden Cottages near the "Bull and Bush" ; etc., *water-colour drawings by H. Lawes, E. H. Dixon, and others, and an etching* 8
- 40 Collins's Farm, and other views mostly at North End, *water-colour drawings by various artists, and one lithograph* 12
- 41 Views at Child's Hill and in various parts of Hampstead, *water-colour and other drawings and engravings* 14
- 42 "The Spaniards," "The Holly Bush," "The Cock and Hoop," and other old Hampstead Taverns, *a series of six water-colour drawings by J. T. Wilson, and three engravings* 9
- 43 Pond street, circa 1780, *a drawing in water-colours in the manner of Payne* 1
- 44 Old Houses in Pond Street, and on Haverstock Hill, *water-colour drawings by H. Lawes and J. C. Appleton* 5

- 45 Southend Green. Old Houses, the old Engine House, and other Buildings, *water-colour and pencil drawings by J. C. Appleton, H. Lawes, and others* 9
- 46 A View on Hampstead Heath looking towards London, *a coloured aquatint by F. Jukes, after F. J. Sarjent, fine and scarce* 1
- 47 London from Hampstead, *a drawing in water-colours by De Fleury* 1
- 48 Views on various parts of Hampstead Heath, *water-colour and other drawings by H. De Cort and others* 4
- 49 Hampstead Heath looking towards Highgate, *a very clever study in water-colours, ascribed to J. Constable* 1
- 50 View from Hampstead Heath, *in the manner of J. Constable; and two other clever Studies, in water-colours* 3
- 51 London from Hampstead, Hampstead Ponds, and other Views on the Heath, *water-colour and pencil drawings by O. Hudson and other artists* 11
- 52 Views on various parts of the Heath, Studies of Trees, etc., *water-colour drawings by O. Hudson, H. Lawes, and other artists* 9
- 53 A similar lot, *by E. H. Dixon, G. Maund, and others, all in water-colours* 9
- 54 Views on various parts of the Heath, etc., *a collection of drawings and engravings, including a pen-and-ink drawing by J. Byrne, 1810, in imitation of a line engraving, unfinished* 34
- 55 Views on the Heath, etc., *a collection of drawings, lithographs, woodcuts, photographs, etc.* a parcel
- 56 Hampstead. A Collection of Maps and Plans, Street Scenes, Views on the Heath and surrounding Country, Holiday-makers at Hampstead, etc., *a few drawings and engravings, and a large number of lithographs, woodcuts, photographs, etc.* a parcel
- 57 Kenwood, or Caen-wood, the seat of the Earl of Mansfield, *by various engravers; and three Drawings in Water-colours of Views in the vicinity* 16
- 58 Portrait of Lord Mansfield, whole-length, seated, *by D. Martin; Architectural Details of the Mansion, etc.* 10

## HIGHGATE.

- 5 5 59 Highgate Church, the old and the present edifices ; Monuments in the old church ; etc., *a collection of drawings, engravings, a few woodcuts, etc.* 48 *new*
- 3 15 60 The old Gate House Tavern ; the Ceremony of Swearing on the Horns ; etc., *drawings, several in water-colours, engravings, and a few woodcuts* 19 *do*
- 5 10 61 Highgate Archway, *drawings by Nattes, taken during its construction ; other Views, engravings and drawings* 13 *ban*
- 28 62 Highgate Archway, showing the site now occupied by the Archway Tavern and other buildings, *a coloured aquatint by J. Hill, after A. Pugin, fine and scarce* 1 *Cells*
- 22 10 63 View of the Excavated Grounds for the Highgate Archway, *the companion aquatint to the above* 1 *may*
- 19 10 64 Highgate Archway. Views ; proposed Plans for the construction of the Archway ; "The New Steam Carriage," *coloured aquatint after G. Morton ; etc., some scarce* 13 *Spe*
- 5 5 65 Old Inns and Taverns at Highgate, *a series of water-colour drawings by J. T. Wilson* 6 *may*
- 19 66 View from Highgate Hill, *a drawing in water-colours by T. Rowlandson ; three other water-colour drawings of Highgate views, and a lithograph* 5 *Spe*
- 12 10 67 Coleridge's House, Lauderdale House, Andrew Marvell's House, etc., *water-colour and other drawings by F. Shepherd, G. Maund, and other artists ; and various lithographs, etc.* 22 *man*
- 1 10 68 The Seat of Sir William Ashhurst, *by J. Harris, scarce ; and Ashhurst House, 1727, by a different engraver* 2 *do*
- 5 69 Dorchester House. Views of the House and Garden, etc., with a quantity of eccentric writing relating to the failure of a project to convert the house into a Hospital for Children ; a large engraving of the proposed building, entitled "The Lady's Charity School or Hospitall," *both very rare ; and a drawing* 3 *Rem*
- 6 70 Whittington Stone, *a drawing in water-colours by R. B. Schnebelie, 1819 ; the Whittington Almshouses ; etc., various drawings and engravings* 16 *Spe*

- 71 Views in Millfield Lane, etc., *water-colour and other drawings, and two engravings* 14 5
- 72 "The Flask" Inn, Holly Lodge, and other Views in different parts of Highgate, *drawings and sketches, and a few engravings* 12 5
- 73 Dowling's School; the Lighthouse on Highgate Hill, etc., *various drawings and engravings*; and A View on the Highgate Road (mail-coach passing "The Woodman"), *a coloured aquatint after J. Pollard, late impression* 16 5
- 74 View from Highgate looking towards London, *a water-colour drawing by J. Smith, circa 1800*; and another, a similar view, *a water-colour drawing of the same period* 2 0
- 75 A View from the Park, near Highgate, towards London, *a coloured aquatint by F. Jukes, fine and scarce*; the same, *uncoloured, no margin*; and London from Highgate, *after G. Robertson* 3 8 10
- 76 Cromwell House, Lauderdale House, etc., *mostly drawings*; and London from Highgate, *a drawing in water-colours* 7 15
- 77 Various Views of Highgate, the Cemetery, etc., *engravings, woodcuts, etc.*; and a Document with the Autograph of Sir Henry Mildmay 34 4 15
- 77a *Hampstead Heath (lot 49)* 31

## NORTH LONDON.

- 78 Willesden, Neasden, etc., *a Collection of water-colour and other drawings, engravings, etc.* 27 4 10
- 79 Kilburn. The "Old Bell," Kilburn Wells, *an aquatint by C. Prestel*; Remains of the Ancient Priory; Kilburn Park and other local Views, *water-colour and pencil drawings, engravings, etc.* 16 10 10
- 80 Kilburn. Old Houses in the High Street; the old "Cock" Tavern, etc., *water-colour drawings by J. C. Appleton, J. T. Wilson, and others*; and *a few lithographs, etc.* 14 10
- 81 Finchley Road. The College, *a large water-colour drawing*; Oak Hill Park; Golder's Green, etc., *mostly drawings in water-colours* 10 10 10
- 82 Finchley Road. Fields and other Views of a rural character, now for the most part the sites of the Midland Railway and other Stations, *water-colour drawings by J. P. Emslie and G. Maund* 8 10 10

- 17 83 Finchley Road. "The Swiss Cottage," and other local Views, *Quar*  
a similar lot to the preceding 7
- 14 10 84 Finchley Road, West End Lane, etc., *water-colour and other do*  
drawings by H. Lawes and others 7
- 8 10 85 West End Hall; View near the Avenue Road, etc., *all but one do*  
drawings in water-colours by J. P. Emslie and others 7
- 18 10 86 The old "Black Lion" Inn; West End Hall, and other Views in *San*  
the neighbourhood, *drawings by G. Maund and others, all*  
*but two in water-colours* 8
- 6 87 St. John's Wood. Maps and Plans of the district; Designs for a *man*  
Pyramid proposed to be erected near Primrose Hill; Old  
Houses in Bowling Green Lane, Marylebone, and "The Rose  
of Normandy," in High Street, Marylebone, *two drawings by*  
*C. Warren, 1820* a parcel
- 11 88 Lord's Cricket Ground, and Houses, etc., in the vicinity, includ- *new*  
ing a Balloon Ascent from Lord's Cricket Ground, 1839, a  
drawing in water-colours 20
- 41 89 Cricket (the game as played in the year 1748), a large engraving *Rem*  
by C. Grignion, after F. Hayman, rare 1
- 6 8 90 Primrose Hill; the Avenue Road, etc., *all drawings except three, Quar*  
mostly in water-colours 12
- 6 15 91 Primrose Hill and the immediate vicinity, including "Pastimes  
of Primrose Hill," after I. Cruikshank, 1791; Fireworks on  
Primrose Hill on the conclusion of the Crimean War, etc.,  
some drawings in water-colours 10
- 17 92 Chalk Farm about the year 1780, *two contemporary water-colour San*  
drawings by different artists 2
- 15 93 The old "Chalk Farm" Tavern; the old Farmhouse, etc., *water- Quar*  
colour and other drawings, and one engraving 8
- 19 16 94 Chalk Farm Fair, a large drawing in sepia by R. B. Schnebbelie, *San*  
with numerous figures, unfinished; Interior of the Long  
Room at Chalk Farm, a finished drawing by the same; etc. 3
- 20 95 Chalk Farm. The old and modern "Chalk Farm" Tavern; Duel  
at Chalk Farm, 1826; "The Adelaide" Tavern, etc., *draw- Quar*  
ings and sketches, a few woodcuts, etc. 19



## KENTISH AND CAMDEN TOWNS.

- 96 Entrance to Kentish Town, 1763; Old Farm House at Kentish Town, etc., *water-colour and other drawings and engravings* 23
- 97 The old "Castle" Inn near St. Pancras Church; the "Bull and Last," and other old Taverns, etc., *all drawings, some in water-colours* 13
- 98 The Toll Gate; Old Farm House near the Toll Gate, etc., *mostly drawings* 15
- 99 Old Manor House; Highway Robberies at Kentish Town, from Johnson's "Highwaymen"; etc., *various drawings and engravings* 14
- 100 The "Bull and Gate," "Bull and Last," and other old Taverns; part of the Kentish Town Road as it appeared in 1788 and 1846, etc., *all drawings, some in water-colours* 12
- 101 The old "Castle" Tavern, Kentish Town Road; and other old Taverns, etc., *nearly all drawings* 13
- 102 The old "Jolly Anglers"; the Fleet River at Kentish Town; old Farm House opposite Mansfield Place, etc., *mostly drawings* 26
- 103 Houses in Monte Video Place; Places of Worship, old Houses, etc., in different parts of Kentish Town, *mostly drawings* 23
- 104 The Church prior to its demolition in 1783, others of the later buildings, etc., *various drawings and engravings* 15
- 105 The old Assembly House at various periods; and a few other old Taverns, etc., *mostly drawings* 22
- 106 Gospel Oak Fields; the Railway Accident on the North London Railway, 1861; etc., *water-colour and other drawings, engravings, etc.* 17
- 107 Entrance to Kentish Town from Highgate; The Fleet River near Fortress Terrace; the old Watch-house, etc., *mostly drawings* 11
- 108 Taverns and other Houses in the Hampstead Road, and High Street, Camden Town; *all drawings* 8
- 109 Old House at Camden Town (for some time previous to the year 1817 it was used as the St. Pancras Workhouse), *two drawings in water-colours*, "The Britannia" Tavern and other buildings in the neighbourhood, *all drawings* 11



- 5 110 "The Mother Red Cap" at different periods, *water-colour and other drawings*; Portraits of "Mother Damnable," etc., *some rare* 10 Joy
- 2 10 111 Camden Church; St. Martin's Burial Ground, etc., *various drawings, engravings, etc.* 24 Nec
- 5 112 The Construction of the London and North Western Railway, the Engine-house at Camden Town, etc., *lithographs by Hull-mandel, and a drawing in water-colours* 9 Qua
- 5 15 113 Messrs. D'Almaine's Pianoforte Manufactory, *two drawings in water-colours*; other Buildings in different parts of Camden Town; Garnerin's Parachute Descent near Great College Street, etc. 21 mag
- 
- 5 15 114 Copenhagen Fields, and Copenhagen House, and other views in the vicinity, *water-colour drawings, pencil drawings by T. H. Shepherd, and one engraving* 11 Bur
- 5 15 115 Copenhagen House at different periods, *water-colour and pencil drawings by T. H. Shepherd and others, and various engravings, etc., some scarce* 22 San
- 4 10 116 Copenhagen Fields, the site of the Metropolitan Cattle Market, *six drawings in water-colours*; and various lithographs, etc., of the Cattle Market 16 Run
- 1 15 117 Views in Copenhagen Fields; Maiden Lane (now the York Road), etc., *all drawings in water-colours, including one ascribed to David Cox* 8 Joy
- 3 10 118 Old Taverns and other buildings in Upper Holloway; Views near the Seven Sisters Road, etc., *water-colour and other drawings, and various woodcuts, etc.* 32 New
- 2 5 119 Hagbush Lane (remains of an ancient roadway to the North of England), *water-colour drawings, etc.*; and Map of the district (*one sheet of Rocque's large map*) 11 Han
- 1 10 120 Remains of the old Roman Road: Plans of the district now occupied by Tufnell Park, etc., *all drawings, mostly in water-colours* 7 San
- 1 10 121 The City Prison; Parliament Hill, and other views in the neighbourhood, *water-colour drawings, engravings, etc.*; and Pentonville Prison, *a drawing in water-colours, by R. B. Schnebbelie* 20 New
- 1 10 122 Highbury. Highbury Terrace, *a water-colour drawing by C. Matthews*; Highbury College, etc., *various drawings and engravings* 13 Elio

- 123 Highbury. The Old Sluice House, and other buildings in the vicinity, *a collection of drawings, engravings, MSS., etc.*  
a parcel 5
- 124 A West View of Highbury Place; and North View of Highbury and Canonbury Places, *aquatints, by Pollard and Jukes, after R. Dodd, a pair, open-letter proofs, fine* 2 12 10
- 125 Highbury Barn at different periods, and a few others of places in the neighbourhood, *a collection of drawings and sketches by H. De Cort and others, and various engravings, woodcuts, etc., some scarce* 3 20
- 126 Canonbury. Queen Elizabeth's Lodge in Canonbury Fields, an *early water-colour drawing, from the Townley collection; others of the same; Grove House; Canonbury Tower, etc., water-colour and pencil drawings by T. H. Shepherd and others* 3 10 7
- 127 Canonbury Tower, *a water-colour drawing in the manner of Paul Sandby; "A Ticket for the Mayor's Feast at Cannonbury House, July 30, 1753," a satirical print; and various old engraved Views, some rare* 7
- 128 Canonbury Tower, *a water-colour drawing, by D. J. Walsham, 1850; another, from an oil painting by Wood; and various engravings, etc.* 15
- 129 Canonbury Tower: Exterior and Interior Views, etc., *a collection of drawings, engravings, a few woodcuts, etc.* 24
- 130 Canonbury Tower; Queen Elizabeth's Lodge, and other Views in the vicinity, *water-colour and other drawings and engravings* 25
- 131 Stoke Newington. View showing the site of Clissold Park as it appeared about the year 1750, *an original drawing by Chatelain, from the Strawberry Hill and Wellesley collections; and other drawings and engravings* 8
- 132 Stoke Newington Church at different periods, *various drawings, sketches, engravings, etc., including a pair of water-colour drawings, circa 1790; and others* 31
- 133 Stoke Newington. The old Manor House, the residence of Lady Abney and of Dr. Watts (the site is now included in Abney Park Cemetery), *drawings by J. Buckler, T. H. Shepherd and others, and a few engravings, etc., including the Sale Catalogue, etc., of the building materials of the house* 26

- 75 134 Stoke Newington. Old Mansion on Newington Green, said to have been a residence of King Henry VIII; and other views in the neighbourhood, *water-colour drawings and engravings* 10
- 10 10 135 Cricket Match between Women of Surrey and Hampshire on Newington Green, *an engraving by Rowlandson, with original Handbill of the match*; and various water-colour and other drawings, engravings, etc., of views in the neighbourhood 17
- 85 136 Stoke Newington. The Church, Mansions, Taverns and other remains of the old village of Newington as it appeared about the year 1840, *a series of pencil drawings and sketches by T. H. Shepherd* 24
- 25 137 St. Bartholomew's Chapel in the Kingsland Road, *a drawing in water-colours, by C. Matthews*; "A True and Particular Account of the Kingsland Miracle," *a broadside with quaint woodcuts, very rare*; Alms-houses at Kingsland and Hoxton, *three pencil drawings by T. H. Shepherd*; etc. 7
- 60 138 Kingsland Road and Crescent, *a water-colour drawing by C. H. Matthews*; other Views, etc., of the neighbourhood, *various drawings, engravings and woodcuts*; and Lincoln House, Ponder's End, *a water-colour drawing by F. Shepherd* 25
- 4  
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## SECOND DAY'S SALE.

### Paddington and the Districts to the North of the Marylebone and Guston Roads.

LOT

- 139 Westbourne Farm, the residence of Mrs. Siddons, *a drawing by Nattes*; Portraits of Mrs. Siddons; Westbourne Green; etc. 11
- 140 Views in different parts of Paddington; Maps of the Parish at various periods, etc., *several drawings, some in water-colours* 22
- 141 Paddington Green; the old "Red Lion Inn" (where Morland painted some of his finest pictures); etc., *water-colour drawings and engravings*; Shillibeer's Omnibus (the first to run in London), *an aquatint by R. Havell*; and various Handbills, etc., *some very rare* 17
- 142 Paddington Church, the old Church (taken down 1791); and the present building, *by various engravers, and one drawing* 18
- 143 The Grand Junction Canal. Views on the Canal, The Passenger Boat, Plans of the Canal Basin, etc., *some drawings*; and the City Basin of the Regent's Canal, *coloured aquatint, after T. H. Shepherd*; and three others 25
- 144 The Grand Junction Canal. The Bridges and other Views on the Canal, *aquatints, after H. Milbourne*; others published by Laurie and Whittle, *mostly rare* 8
- 145 The Grand Junction Canal, *a series of four small highly-finished drawings in water-colours by W. Capon* 4
- 146 The same. The Mitre Tavern, near Wormwood Scrubbs; A Passage-boat passing under the 4th Bridge; and two other Views on the Canal, with numerous figures, mostly engaged in incidents of a humorous character, *drawings in the manner of Rowlandson, probably by one of his pupils* 4

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- 9 5 147 The same. A Sham Fight of Volunteers for the possession of a Bridge over the Canal, *two large drawings, one with variation pieces*; Plan of the Field of Operations; etc., *by the same Artist as the preceding* 5 *Edw*
- 8 15 148 The same. Incidents of a Day on the Canal, apparently the adventures of a City Family on an excursion to see the Volunteer Sham Fight, *by the same Artist* 4 *db*
- 7 149 The "Yorkshire Stingo" Turnpike, *two of the same series of drawing as the above*; others of "The Yorkshire Stingo" Tavern, and other Views in the vicinity, *some drawings* 14 *db*
- 6 150 The Royal Sussex Theatre in Bell Street, *a series of five water-colour drawings by R. B. Schnebbelie*; other Views in the vicinity, *some drawings* 17 *db*
- 3 151 "View of St. Mary-le-Bone, from the Bason," *rare*; Map of the Parish, from Rocque's Survey; large Map of the Parish in 1851, *mounted on linen*; etc. 9 *db*
- 5 5 152 Cato Street Conspiracy. Exterior and Interior Views of the Stable in which the Conspirators met; Death of Smithers the Police Officer; Execution of Thistlewood and his companions; etc., *some rare, several drawings* 26 *db*
- 9 5 153 Portman Market and the Royal Pavilion Theatre, *a series of three water-colour drawings by R. B. Schnebbelie*; Lisson Grove in 1772, *a drawing in water-colours*; Lord's Cricket Ground; and various drawings, engravings and woodcuts 20 *db*
- 9 154 Mrs. Siddons's House in Upper Baker Street, *water-colour drawings, a pair*; The Baker Street Bazaar; etc., *various drawings, lithographs, woodcuts, etc.* 30 *db*
- 4 155 Marylebone Old Church (taken down in 1741), *a drawing in red chalk, dated 1734*; another View of the same, *in india ink*; Interior of the old Church, from Hogarth's "Rake's Progress"; etc. 10 *db*
- 4 156 Marylebone Church (the old building), *a drawing in water-colours*; the new Church, *various engravings*; and Marylebone Chapel, *2 drawings in water-colours, by J. P. Emslie* 15 *db*
- 3 157 Marylebone Gardens. The Orchestra, etc., after J. Donowell, *fine and scarce*; Original Receipts for Money taken for Admission to the Gardens; Plan of the District in 1755; etc. 16 *db*

- 158 Marylebone Gardens. Programme of Benefit Performance for C. Bannister; Portrait of Bannister, by J. R. Smith; Songs given at the Gardens; Handbills of Performances; etc., *some curious and rare* 29 55
- 159 Marylebone Gardens. Illustrated Songs, others printed as Ballads, *some very curious and rare*; The Ball, *a grotesque engraving by H. Roberts*; and others relating to Performances at the Gardens. 24 55
- 160 The old Mansion known as Marylebone Palace, afterwards used as a School, and demolished in 1791, *drawings by T. H. Shepherd, etc., from originals by Rooker*; and various engravings of the same building 65
- 161 The Regent's Park. A series of Drawings, *by C. Warren, executed in the year 1818, at the time of the formation of the Park, and other drawings and engravings* 20 9
- 162 The Regent's Park. The different Villas and other buildings in the Park; the Ornamental Waters; the Calamitous Ice-accident in the year 1867, etc., *a Collection of drawings, engravings, cuttings from illustrated newspapers, etc.* 715  
*a parcel*
- 163 The Zoological Gardens. General Views of the Gardens, etc., including the Series of Ten Lithographs by J. Hakewill, *some coloured* 42 35
- 164 The Zoological Gardens. Views of the Gardens, Animals exhibited there, etc., *a Collection of engravings, lithographs, woodcuts, handbills, etc.* 215  
*a parcel*
- 165 Cambridge Terrace, Chester Terrace, Cornwall Terrace, and other houses surrounding the Regent's Park, *drawings by T. H. Shepherd, in sepia, and various engravings* 25 610
- 166 Gloucester Terrace, Ulster Terrace, York Terrace, etc., *a similar lot* 30 65
- 167 Panoramic View round the Regent's Park, from drawings by R. Morris, *eleven long narrow views and the title, carefully coloured by hand* 12 910
- 168 St. Katherine's Hospital, by G. Reeve, *a coloured aquatint, scarce*; others of the same; and a Collection of Plans for building upon the fields now forming Regent's Park, for the construction of the Park, etc. 30 35



- 6 5 169 The Colosseum in Regent's Park, a Collection of Views of the exterior and interior of the building; Panoramas and other Entertainments; the Demolition of the Colosseum in 1875; etc., *many drawings* a parcel *Ste*
- 5 5 170 Regent's Canal. Views on the Canal, the Bridges in Regent's Park; etc., *various engravings and drawings*; and a Collection of Drawings and Cuttings from illustrated newspapers, etc., relating to the Gunpowder Explosion on the Canal, 1874 a parcel *Edw*
- 13 10 171 "The Jew's Harp" Tavern, formerly standing in one of the fields now included in Regent's Park; "A View in Regent's Park, 1831," with numerous steam carriages, etc., *by Alken*; Houses in Park Village, etc., a *Collection of drawings, engravings, handbills of entertainments at "The Jew's Harp," etc.* 26 *Spe*
- 1 15 172 Marylebone Workhouse, *water-colour drawings by J. P. Emslie taken at the time of the demolition of the old building in 1898*; and various drawings, engravings, etc., relating to Devonshire Place and other thoroughfares 24 *Edw*
- 6 5 173 Park Crescent; Percy House, Great Portland Street; The Diorama; etc., *various drawings, engravings, handbills, etc.* 26 *db*
- 10 5 174 "The Queen's Head and Artichoke," an old Tavern, formerly in a lane now part of Albany Street; "The Farthing Pie House"; and other old Taverns, etc., in the vicinity, *water-colour and other drawings and engravings* 16 *b*
- 6 15 175 "The Queen's Head and Artichoke,"; "The Boot" Tavern; Construction of the Midland Railway Terminus; etc., *water-colour and other drawings, and various woodcuts, etc.* 20 *db*
- 7 15 176 Euston Road. An early Plan for the new Road; Joshua Brooks's Menagerie; Euston Station; the old "Boot" Tavern at the corner of Judd Street; etc., *several drawings* 22 *Legg*
- 8 14 177 Euston Road. The present St. Pancras Church, *various drawings, engravings, etc.* 29 *bhe*
- 10 10 178 The Brill, Somers Town, *water-colour and other drawings, one dated 1784, engravings, woodcuts, etc.*; a few others of places in the vicinity 19 *b*
- 5 10 179 King's Cross, the monument from which the district derives its name (demolished 1845); the Small-pox Hospital (the site now occupied by the Great Northern Terminus); etc., *drawings by C. J. Richardson and F. Shepherd, and various engravings and lithographs* 19 *Can*



- 180 The Panharmonium, or Royal Clarence Theatre, *two water-colour drawings by R. B. Schnebbelie; others of the same by T. H. Shepherd; the Monument at King's Cross; and various buildings in the neighbourhood, drawings, engravings, woodcuts, etc.* 27
- 181 St. Chad's Well; "The Maidenhead" Tavern; Chapels and other buildings in the neighbourhood, *water-colour and other drawings, and a few engravings, etc.* 24
- 182 Battle Bridge. The great Dust-heap mentioned in "Our Mutual Friend"; Randall's Tile Kilns; "The Pindar of Wakefield"; etc., *mostly drawings, some in water-colours* 20

## ST. PANCRAS, &amp;c.

- 183 Map of the Parish in 1804, *on two sheets; Buildings in the old St. Pancras Road; Places of Worship in various parts of St. Pancras, etc., mostly drawings* 22
- 184 Old St. Pancras, showing the Church, the Wells, old Inn near the Church, etc., *two careful drawings in water-colours, circa 1780; and others* 6
- 185 St. Pancras Wells, *various drawings and engravings (some curious contemporary advertisements, etc., not counted)* 13
- 186 Old St. Pancras Church at various periods before it was almost entirely re-built in 1847, *water-colour and other drawings and engravings* 11
- 187 Old St. Pancras Church, *a similar lot* 29
- 188 Old St. Pancras Church, *a similar lot* 25
- 189 The Church, mostly after the partial re-building; Monuments in the Church and Church-yard and in the adjoining Burial-ground of St. Giles's, etc. *a parcel*
- 190 Old St. Pancras Church and Churchyard, *a collection of water-colour and other drawings of monuments and tombs (mostly now destroyed), many of members of well-known Catholic families* 105
- 191 Monsieur Garnerin's Balloon Ascent and Descent in a Parachute at St. Pancras; "Copies of Verses" presented by St. Pancras Bell-men; Election Bills, etc. 15
- 192 Counsellor Agar's House; other Houses in Agar Town; old St. Pancras Workhouse, etc., *nearly all drawings* 31

- 193 Pentonville. St. James's Church; Pentonville and Holloway Prisons, etc., *drawings, engravings, woodcuts, etc. a parcel* *Edwa*
- 194 Pentonville. The London Gymnastic Society, *an aquatint by T. Sutherland*; the same, *the etching*; the Belvedere Pleasure Gardens; the "Crown" Inn, etc., *a few drawings* 23 *Spe*
- 195 White Conduit House, the House at different periods, etc., *a collection of drawings and engravings*; and "Summer," a scene in White Conduit Fields, *a mezzotint published by C. Bowles* 25 *Ste*
- 196 White Conduit House and its vicinity, *handbills, etc., relating to Entertainments, some drawings* *a parcel* *Spe*
- 197 "An Exact Representation of the Game of Cricket," by H. Roberts, 1749, *rare*; other engravings of the Game, etc. *(White Conduit Fields was one of the earliest places at which cricket matches were played)* 8 *Pea*

## ISLINGTON.

- 198 London from Islington, *circa 1640, a contemporary drawing by a Dutch artist*; "The City of London taken from the Upper Pond near Islington," 1730, *a large engraving by T. B., scarce*; etc. 5 *May*
- 199 London from near Islington, *a large coloured aquatint published by J. Swertner*; other Views of London from Islington, Maps of the Parish, etc. 22 *San*
- 200 The old "Angel" Inn, *drawings in water-colours by C. H. Matthews, 1842, a pair*; other drawings and engravings of the same, and the Agricultural Hall, etc., *some lithographs and woodcuts* 40 *Len*
- 201 NORTH COUNTRY MAILS AT THE PEACOCK, ISLINGTON, *a large coloured aquatint by T. Sutherland, after J. Pollard, very fine old coloured impression* 1 *Edw*
- 202 St. Mary's Church, the old building at different periods; curious Basket-work Scaffolding to the Spire of the present Church during repairs in 1787, etc., *drawings and engravings, some scarce* 19 *Boul*
- 203 St. Mary's Church, *various drawings and engravings, including a highly-finished drawing in water-colours by G. S. Shepherd* 15 *Edw*
- 204 St. Mary's Church, *various drawings and engravings*; Monuments and Tombs in the Church and Churchyard, etc. 37 *Boul*

- 205 Old Houses near the Church and in other parts of the High Street, etc., *water-colour and pencil drawings by H. Lawes, T. H. Shepherd, and other artists; and a few engravings* 18 5 15
- 206 The old "Hare and Hounds" Tavern, and other Buildings in the High Street and Upper Street, *drawings, engravings, woodcuts, etc.* 29 5 10
- 207 Garden Row (The Agricultural Hall occupies part of the site), the old "White Hart" Inn, etc., *water-colour and other drawings; and two MSS. with the autograph of Sir Henry Mildmay* 16 5
- 208 Islington Green and the vicinity, *water-colour and pencil drawings by R. B. Schnebbelie, T. H. Shepherd, and other artists; and one engraving* 13 8 15
- 209 Islington Turnpike, the old "White Lion" Inn, etc., *drawings by T. H. Shepherd and others; and various engravings and woodcuts* 36 3 15
- 210 William Upcott's House, and other Buildings mostly in Upper Street and its immediate vicinity, *water-colour and pencil drawings by T. H. Shepherd and others; and a few engravings and woodcuts* 17 5
- 211 The old "Half Moon" Tavern, and other Buildings, etc., mostly in Lower Street and its vicinity, *a similar lot* 25 2
- 212 Stained Glass in an Ancient Building in Lower Street, *two drawings by J. Carter, with the engraving; others of the same, and of Buildings in various parts of Islington, drawings and engravings* 26 2 5
- 213 The old "Queen's Head" Tavern, *various drawings and engravings, including a large drawing in water-colours by G. Basire, 1813* 11 3
- 214 The old "Queen's Head"; Mr. Corbet's School adjoining the "Queen's Head," *a drawing in water-colours by R. B. Schnebbelie; other Buildings in various parts of Islington, all drawings* 14 2 5
- 215 The old "Pied Bull" Inn (said to have been a residence of Sir Walter Raleigh), *water-colour and pencil drawings; and a few engravings, etc.* 24 1 10
- 216 "The Shepherd and Shepherdess" Ale-house; Charles Lamb's Residence in Colebrook Row; the Albert Saloon, etc., *various drawings, engravings, handbills, etc.* 24 4 10

- 6 5 217 T. H. Shepherd's original Pencil Sketches of Old Houses and other Buildings in various parts of Islington 27 *Spec*
- 4 5 218 "The Rosemary Branch" Gardens; Rhodes's Farm; the old "Red Lion" Inn, etc., *drawings, engravings, handbills, etc.* 24 *Read*
- 3 { 219 Views in various parts of Islington, *a series of small engravings published by Ackermann, 1819* 24 {
- { 220 Horseback Performances at Dobney's Bowling-green; Portraits of Eccentric and other well-known Islington Residents, etc., *some curious and scarce, a few drawings* 27 { *Lem*
- 4 5 221 The New River. Hollar's series of Views near the New River Head; and others, *all of an early period, some very scarce, two drawings* 13 *Lanc*
- 5 5 222 Portrait of Sir Hugh Myddleton, by G. Vertue, *fine*; "Sir Hugh Middleton's Glory," by G. Bickham; etc. 7 *mag*
- 12 15 223 The New River. The old Engine Houses, etc., including copies of Drawings by B. Lens; a Contract for the supply of water to a house, *dated 1723, on vellum, curious and rare*; etc. 15 *b*
- 10 10 224 The New River. The Engine House and adjacent buildings, *a drawing by Paul Sandby, in water-colours*; Views of London from Islington, showing the New River Head; etc., *some scarce* 8 *Spec*
- 10 5 225 The New River, a Collection of drawings and engravings, including New River Head from the roadway, *a drawing by G. Shepherd, 1811, in water-colours*; *a few woodcuts, photographs, etc.* 30 *mag*

## Districts to the North of Oxford Street, and Holborn.

### VARIOUS.

- 2 15 226 Portman Square. Illumination at the residence of M. Otto, the French Ambassador, April, 1802, *a large aquatint by J. C. Stadler, after A. Pugin, scarce*; an engraving of the same; and Portrait of M. Otto 3 *Spec*
- 5 10 227 Portman Square. The same Illumination, *two aquatints, published by E. Orme*; and others 5 *b*
- 6 15 228 Manchester Square; the Roman Catholic Church in Spanish Place; etc., *various drawings by Nattes and others, engravings, etc.* 21 *Shew*

- 229 Welbeck Street; Wigmore Street; Trinity Church in the Euston Road; etc., *drawings by T. H. Shepherd and others, and various engravings and woodcuts* a parcel
- 230 Cavendish Square. Various Views of the Square; remains of Chandos House; etc., *drawings by Nattes and others, engravings and woodcuts*; also Portraits of "Romeo" Coates, by De Wilde; and his Procession in Cavendish Square 22
- 231 Plan for the formation of Cavendish Square and the adjacent streets, *a large engraving by Sutton Nicholls, 1719, very rare*; proposed Mansion for the Duke of Chandos on the North side of the Square; etc. 5
- 232 Cavendish Square. Harcourt House (formerly called Bingley House), the exterior and interior, *a series of careful drawings in pencil by H. Hodge* 13
- 233 The Polytechnic Institution, Views of the exterior and interior, Sale Catalogue of the fittings and effects; etc., *some drawings* 41
- 234 Destruction of the Balloon in the garden of Lord Foley's House, 1784, *rare*; demolition of Foley House, 1812, *four drawings by Nattes*; etc. 6
- 235 Langham Place; Langham House; All Souls Church; etc., *some drawings* 21
- 236 Portland Place; Great Portland Street; etc., *some drawings* 19
- 237 The Picture Gallery at the residence of T. Hope, Esq., in Duchess Street, *a large drawing in water-colours*; others of the same; Barry Cornwall's Drawing-room in Weymouth Street, *a highly-finished drawing in water-colours*; etc. 11
- 238 The Middlesex Hospital at various periods, exterior and interior views; Certificates of attendance at Lectures; etc., *some drawings* 14
- 239 Fitzroy Square, *a drawing in outline by Malton, with the aquatint for which the drawing was made*; others by Nattes; and various drawings and engravings of the Square and of places in the vicinity 22

## TOTTENHAM COURT ROAD.

- 240 Remains of the old Manor House of Toten Hall, afterwards the "Adam and Eve" Tavern and Tea-gardens; Hogarth's March to Finchley (the scene is outside the Adam and Eve); Shops, etc., in the vicinity, *several drawings, a few woodcuts* 34

- 315 241 Tottenham Street Theatre, originally built for Concerts of Ancient Music, afterwards converted into a Theatre, known at different times as the "Regency," "Royal West London," "Queen's," and finally "The Prince of Wales's," *various water-colours and other drawings and engravings, including two drawings in the manner of Isaac Cruikshank of a female performer on the harp* 17 *Spec*
- 55 242 Whitefield's Chapel at various periods; Portrait of Whitefield by V. M. Picot; etc., *some rare, several drawings, a few woodcuts* 16 *Sen*
- 11 243 Portrait of the Rev. George Whitefield, by J. Greenwood, after N. Hone; and other Portraits by different engravers; etc. 7 *Cour*
- 315 244 Tottenham Court Fair, A Smock Race, *very scarce*; Prize-fighters and other Performers at Tottenham Court; Handbill of a "Trial of Skill," 1743, *probably unique*; etc., (some very interesting Advertisements from contemporary newspapers not counted) 9 *Collec*
- 1 245 Portrait of Broughton (often fought at Tottenham Court), by Faber; and "The Bruiser Bruis'd," *published by E. Griffins* 2 *Rem*
- 4 246 Portrait of Vincent Lunardi (effected his second descent at Tottenham Court), by Bartolozzi; and another; "Sig. L-u-rd's Grand Triumphal Entry into Tottenham Court Road," *rare*; etc. 9 *mag*
- 510 247 St. James's Chapel in the Hampstead Road, *a coloured aquatint by Jukes, rare, no margin; and various drawings and engravings* 8 *Sen*
- 23 248 Tottenham Court Road Turnpike, *by Schutz, after Rowlandson, fine old coloured impression*; South View of Tottenham Court, *rare*; and another, *a drawing* 3 *Johns*

## VARIOUS.

- 65 249 Gower Street; the London University; University College School, etc., *some drawings* 17 *Univ*
- 22 250 Tavistock House, *a large drawing in water-colours by C. J. Richardson*; the Russell Institution, etc., *drawings, engravings, woodcuts, etc.* 26 *Calley*
- 2 251 Montague House (afterwards used for the British Museum), *a large engraving by J. Simon, rare*; and Portrait of Edward Montague, first Earl of Sandwich, *a highly-finished drawing in water-colours by G. P. Harding* 2 *Rem*



- 252 Montague House, by Sutton Nicholls, and other engravers, *some rare*; the first Building specially erected for the Museum, a drawing by M. Whichelo; etc. 12
- 253 The Encampment in the Museum Garden, 1780, *an aquatint by P. Sandby*; others of Montague House when used for the Museum, *drawings and sketches, one in water-colours, and various engravings* 15
- 254 Montague House when used for the Museum, the Interior and Exterior, the Screen and Entrance in Great Russell Street, etc., *water-colour and other drawings, engravings, a few woodcuts, etc.* 26
- 255 The Screen and Entrance to Montague House, 1807, *a water-colour drawing by V. Davis*; the same during the demolition of Montague House and the erection of the present building, *a series of water-colour drawings by J. Findlay*; etc. 10
- 256 The British Museum. Designs for a British Museum; the Exterior and Interior of the present buildings, etc., *drawings by Corbould and others, engravings, a few woodcuts, etc.* 46
- 257 The various Galleries in the British Museum, the Reading Room, the Elgin Marbles, and other Antiquities in the Museum; etc. a parcel 10
- 258 St. George's Church, Bloomsbury, *various drawings, engravings and woodcuts, including an unfinished drawing by T. Malton, with the aquatint for which the drawing was made*; a few others of Places in the Neighbourhood 29
- 259 Bloomsbury Square, *an aquatint by R. Pollard and F. Jukes, after E. Dayes, two impressions* 2
- 260 BLOOMSBURY SQUARE, *the same fine old impression in colours* 1
- 261 Bloomsbury Square, by Sutton Nicholls; Bedford House (formerly Southampton House), *water-colour and other drawings and engravings*; and a few others of Places in the Vicinity 17
- 262 Heraldic Tree of the Descendants of Francis Earl of Bedford, *a drawing in colours*; Statue of the Duke of Bedford, engraved by J. S. Agar; Statue of C. J. Fox, engraved by W. Ward; etc. 23
- 263 Bedford House, and Montague House, *small highly-finished drawings in water-colours, a pair*; the Fields near Bedford Square, 1793, *a pen-and-ink sketch by G. T. Serres*; Red Lion Square, by Sutton Nicholls, *first state, scarce*; Maps of the District; etc., *some drawings* 30



- 12 10 264 Queen's Square, *an aquatint by R. Pollard, after E. Dayes; Old Houses in Queen's Square and Devonshire Street, drawings by J. P. Emslie, some in water-colours* 7 *Edw*
- 11 265 Queen's Square, *the aquatint after E. Dayes, and other Views, one a drawing; Buildings in the Vicinity, etc., some woodcuts* 18 *a*
- 11 10 266 Great Ormond Street. Old House, now the Children's Hospital; other Old Houses in the Vicinity, *drawings, mostly in water-colours, and a few engravings, etc.* 14 *b*
- 3 15 267 Powis House, Great Ormond Street, *a large engraving by H. Terasson, rare; other Engravings of the same; and Portrait of James Duke of Ormond, by J. Smith, after Kueller, fine* 7 *b*
- 3 268 The Foundling Hospital, *by H. Roberts, N. Parr, and other engravers, mostly published about 1750, some in different states of the plates* 12 *Holler*
- 3 269 "The Form and Manner in which Exposed and Deserted Children are Admitted into the Foundling Hospital," engraved by N. Parr, after S. Wale, *very rare; two others, after the same artist* 3 *Luer*
- 5 270 The Foundling Hospital. Views of the Exterior and Interior, *drawings, engravings, a few woodcuts, etc.* 23 *Spencer*
- 2 271 Portrait of Captain Coram (founder of the hospital), by McArdeU, after Hogarth; other Portraits of the same; Moses brought to Pharaoh's Daughter, by Hogarth; etc. 11 *Quar*
- 5 272 Bagnigge Wells. "Mr. Deputy Dumpling and Family enjoying a Summer Afternoon" (the Entrance Gate to Bagnigge Wells), *a mezzotint published by C. Bowles; "The Bread and Butter Manufactory," the reduced and re-worked plate, coloured, scarce; etc.* 5 *may*
- 10 273 BAGNIGGE WELLS. "The Bread and Butter Manufactory," by J. R. Smith, after J. Sanders, *first state before the plate was cut, fine and extremely rare* 1 *Edw*
- 274 "A Bagnigge Wells Scene, or No Resisting Temptation," *a mezzotint published by C. Bowles; "The Beauties of Bagnigge Wells," a mezzotint published by Sayer & Bennett; and two water-colour drawings of the House and Garden* 4 *Jacob*
- 275 Bagnigge Wells. "A Tea Garden," by D. Weiss, after G. Morland, *printed in colours; another Engraving of the same; etc.* 5 *Spencer*

- 276 Bagnigge Wells in 1832, *two drawings in water-colours by R. B. Schnebbelie*; and other drawings and engravings, mostly of the Gardens shortly before 1842, when they ceased to exist 13 65
- 277 Bagnigge Wells. The Gardens at different periods, including the Ruins of the Gardens in 1842, *a drawing in water-colours by G. S. Shepherd*; Portraits, Admission Tickets, etc., *several drawings* 16 12 10
- 278 Bagnigge Wells. Views in the Neighbourhood of the Gardens, Handbills, etc., relating to Entertainments, Houses occupying the Site of the Gardens, etc., *many drawings and sketches* 32 65

*£ 17 17 0*





## THIRD DAY'S SALE.

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### Sadler's Wells, Clerkenwell, Hackney, &c.

Lot 279.



ADLER'S WELLS. Views of the old Music House, etc., *some curious and rare, one a drawing by F. Shepherd* *Ellis* 16

280.

Sadler's Wells Theatre, mostly about 1810-20, *including a drawing in water-colours by C. Maund*; the Panic at the Theatre in 1807, by which nearly 20 persons lost their lives; etc. 6  
15

281 Sadler's Wells Theatre, views of the Exterior and Interior; Play-bills, Admission Tickets, etc., *some scarce, a few drawings* do  
34

282 Sadler's Wells Theatre, portraits of Actors and Actresses who have performed there; Play-bills, Songs sung at the Theatre, etc. *Burg*  
a parcel

283 Sadler's Wells Theatre, *a similar lot* 20 *Spencer*

284 Joe Grimaldi. A collection of Portraits in character, by W. Heath and others, *mostly coloured*; Cruikshank's Illustrations to his Life; his Residence in Southampton Street, Pentonville; etc., *some rare* *Burg*  
38

285 Maddox the Equilibrist (performed at Sadler's Wells), by R. Houston; three rare Engravings of his Performances; and Duncan Macdonald, by P. Boitard, *rare* *mag*  
5

286 Mahomet Carather, by P. B. Bouttats, *extremely rare, from the Musgrave and other collections*; others of Italian and other acrobats, etc., most of whom performed at Sadler's Wells, *very scarce* 6  
5

- 287 "Representations of the several Surprising Performances of the Famous Polander, as they are Performed every Evening at Sadler's Wells," with the original drawing from which the engraving was made; other early engravings of Acrobatic Performances, *all rare* '6
- 288 Italian and other Acrobatic Performances, etc., mostly at Sadler's Wells, *curious and scarce* 7
- 289 Mrs. Midnight's Animal Comedians, *the rare original engraving by J. June*; Performing Monkeys, etc., mostly at Sadler's Wells, *all scarce* 12
- 290 The Pantheon at Spa Fields, afterwards converted into a chapel for the Countess of Huntingdon, *a drawing by J. Carter, 1777; the Interior, with the company drinking tea, a mezzotint by Humphry (inscribed "The Pantheon in Oxford Street," but was, almost certainly, a representation of the above building)*; etc. 7
- 291 Spa Fields Chapel. Views, Portraits, etc., including a few drawings; Satirical Prints on the Rev. W. Huntington; Sale Catalogue of his effects, etc., *some curious and scarce* 18
- 292 Merlin's Cave; Henry Hunt and his Speech at Spa Fields, etc., *some drawings* 17
- 293 New Tunbridge Wells; Lady Owen's Grammar School; Lacock's Goose Farm, etc., *water-colour and other drawings by T. H. Shepherd and others; and various engravings, etc., some scarce* 19
- 294 Clerkenwell. Maps of the district; large Plan by T. Horner, with view of Clerkenwell Green, *coloured*; various old Houses in Clerkenwell, etc., *water-colour and other drawings, engravings, woodcuts, etc.* 37
- 295 The Old Melting House in Elm Street, Gray's Inn Lane, *two large drawings in sepia by Buckler*; old Houses in the Bagnigge Wells Road, Mount Pleasant, and other places in the vicinity, *drawings by J. P. Emslie and others, several in water-colours* 12
- 296 The London Spaw, *an early drawing in pen and ink, from the Walpole collection*; an engraving of the same, 1731, *scarce*; the London Spaw, St. James's Church, etc., *a drawing by Bernard Lens*; others of Spa Road Chapel, etc., *some drawings* 12

11 10

- 297 Reid's Brewery, Liquorpond Street (now forms part of Clerkenwell Road), *a large aquatint*; the same, *a coloured lithograph*; other Views of the Brewery, etc., *including water-colour drawings by J. P. Emslie, V. Davis, etc.* 10 *San*

3

- 298 Hockley-in-the-Hole, *various engravings and drawings, including a portrait of James Figg, a drawing in india ink*; Handbill of a Combat at Hockley-in-the-Hole, 1734, *very rare*; etc. 11 *Ren*

1 15

- 299 Cold Bath Fields. The old Bath-house, *an early drawing, from the Strawberry Hill collection*; others of the same, by various engravers, *some rare*; Cobham Row, etc., *some drawings in water-colours* 20 *Was*

2

- 300 Cold Bath Fields Prison, the old buildings, *water-colour and other drawings and engravings*; Broad-sides, etc., relating to the cruelties practised by Governor Aris, *some rare* 28 *Edw*

1 10

- 301 Cold Bath Fields Prison, principally of the more modern buildings, *water-colour and pencil drawings by J. P. Emslie and others, engravings and woodcuts*; also the Exterior and Interior of "the House of Detention" at the time of its demolition in 1890, *four drawings in water-colours* 32 *Ren*

2

- 302 "The House of Correction," Coldbath Fields; and "The House of Detention," formerly known as the New Prison, *a collection of drawings and sketches by T. H. Shepherd, J. P. Emslie, and others*; engravings, woodcuts, etc., relating to the history of these two prisons; woodcuts from illustrated newspapers relating to the Fenian Outrage at the House of Detention, December, 1867; etc. 51 *Edw*

10 15

- 303 Oliver Cromwell's House in Clerkenwell Close, *an early drawing in water-colours, with the engraving*; the same, *a drawing by C. J. Richardson, in water-colours*; other drawings and engravings of the same and other old Houses in the vicinity; Portraits of Oliver Cromwell, etc. 21 *San*

10

- 304 Old Houses in Clerkenwell Close, Pear Tree Court, etc., *all drawings by C. J. Richardson, J. P. Emslie, and others* 11 *Ed*

5

- 305 Old Houses on Clerkenwell Green; View of London from Clerkenwell, 1720, *copy of a drawing by B. Lens, a similar lot to the preceding* 12 *Will*

5 10

- 306 Clerkenwell Pump, on the site of the Ancient Clerk's Well, *various drawings and engravings*; the Welsh Charity School, *etc.* *San*

LOT 306—*continued*.

Clerkenwell Green, by Toms, *rare*; Portraits of the Duke and Duchess of Newcastle (Newcastle House was in Clerkenwell Close) 18

307 Saint James's Church and the Ancient Nunnery, *a series of original drawings by John Carter, taken just previously to and at the time of the demolition of the old church, 1788, from the collection of J. G. Nicholls* 16

308 Saint James's Church and the Ancient Nunnery, *water-colour drawings by C. J. Richardson and others*; and various engravings, including a series of three circular aquatints by F. Jukes of the ruins of the church during its demolition, *in colours*; etc. 25

309 St. James's Church, the old and the present buildings; Tombs and Monuments in the old Church, etc., *a collection of drawings and sketches by C. J. Richardson and others*; engravings, *a few woodcuts, etc.* 72

310 The Priory of St. John of Jerusalem, *the original engraving by Hollar, scarce*; the Priory Church, *various drawings and engravings*; Engravings relating to the Knights of St. John, etc. 24

311 The Priory Church of St. John; the old "Baptist's Head" Tavern; etc., *water-colour and pencil drawings, engravings, and 2 photographs* 18

312 St. John's Gate, *two drawings by J. Carter, and another artist, and various engravings, woodcuts, etc.*, Portraits of Edward Cave, and others 26

313 Saint John's Gate and old houses in the vicinity, etc., *water-colour and other drawings, engravings, woodcuts, etc.* 43

314 The Sessions House, Clerkenwell Green, formerly known as Hicks's Hall; and Old Hicks's Hall in St. John's Street, *various engravings and drawings, including a large drawing by T. Malton, in outline*; the celebrated chimney piece removed from the original Hicks's Hall to the Sessions House, *a highly finished drawing by C. J. Richardson in water-colours* 23

315 The Red Bull Playhouse, the interior showing the stage, *the original engraving, very rare*; copies of the same, etc., and the Rose Inn, *two drawings in water-colour* 9



- 2 316 Quakers' Meetings. The Peel Meeting, St. John Street, 1682, *a mezzotint, scarce, cut close*; others of Quakers' Meetings; Account of the School and Workhouse maintained by the Quakers of Clerkenwell, *a pamphlet*, 1746 6
- 12 10 317 Northampton House, formerly the Old Manor House; one of the rooms in the same, *a drawing by R. B. Schnebbelie, in water-colours*; other old houses in St. John Street, Eagle Square, etc., *all drawings, mostly in water-colours* 10
- 4 15 318 Clerkenwell Shop-bills, *some curious and scarce*; Portraits of celebrated inhabitants; Clerkenwell Volunteers, etc. 26
- 4 5 319 City Road. Plans for the construction of the City Road; the old Toll-house known as "Dog House Barr," at the junction of the City Road and Old Street; etc., *drawings, engravings, hand-bills, etc. a parcel*
- 3 5 320 City Road. The Regent's Canal Basin; Alleyn's and other Almshouses; etc., *sketches by T. H. Shepherd and others, and a few engravings* 11
- 321 Wesley's Chapel in the City Road; allegorical print on the death of John Wesley, *a mezzotint*; two broadsides on the death and funeral of Charles Wesley; etc., *some rare; and a few cuttings from illustrated newspapers* 15
- 1 10 322 "The late Revd. John Wesley, M.A. and 446 of the Preachers in his Connexion represented as assembled in City Road Chapel," *fine and scarce*; and an engraver's unfinished proof of the same 2
- 1 323 John Wesley, by J. Greenwood, after N. Hone, *with margin* 1
- 8 10 324 The Eagle Tavern, *a collection of views, hand-bills of performances, etc. a parcel*
- 6 5 325 The Grecian Saloon and Theatre, *drawings by J. P. Emslie and others, mostly in water-colours; Bills of Performances, etc.* 20
- 326 Old Street. The Stone House, *by R. B. Schnebbelie, a drawing in water-colours*; the Weavers and other Almshouses; the Lying-in Hospital; etc., *various water-colour and other drawings and engravings* 28
- 327 Old-Street. St. Luke's Church, *drawings and engravings*; and the Hospital for the Insane, *a drawing by G. Shepherd, 1812, in water-colours; other drawings of the same, by J. Carter, etc., and various engravings* 28

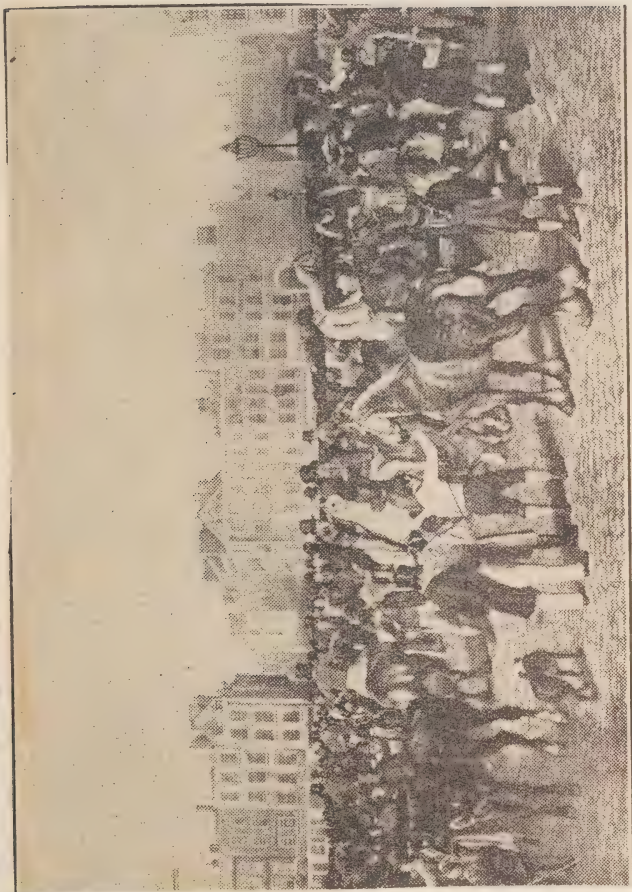


- 328 Peerless Pool, and the old Fish Pond, *advertisement sheets with views of the Pool, etc., circa 1745*; Map of the District, by Roque; etc., *mostly rare* 11
- 329 Peerless Pool, at different periods, *including water-colour drawings by C. Tomkins, 1798, G. Shepherd, 1811, and others*; and *three engravings* 9
- 330 Hoxton. "The Crooked Billet" Tavern, *a drawing in water-colours in the manner of R. B. Schnebbelie*; Old Houses, etc. in various parts of Hoxton; Portrait of Joanna Southcott; *drawings, engravings, woodcuts, etc.* a parcel
- 331 Hoxton. Aske's Hospital (the Haberdashers' Almshouses), by J. Harris and other engravers; Mrs. Westby's Almshouses, *a drawing in water-colours by R. B. Schnebbelie*; Fuller's Almshouses, *two drawings in water-colours by T. H. Shepherd*; etc. 15
- 332 Balme's House, *a drawing by J. Buckler, 1834, in water-colours*; and *other drawings and engravings* 14
- 333 Hackney. Old Views in various parts of Hackney, *some curious and scarce*; Hackney School, *an aquatint by R. Reeve*; a Harvest Scene near Hackney, *after W. Walker*; etc., *one a drawing* 8
- 334 Hackney. The Tower and other remains of the ancient Church (a great part of this Church was pulled down in 1798), *various engravings, some very scarce, and a few drawings* 21
- 335 Hackney. St. John's, the present Parish Church, built in 1797; Monuments in the old Church; etc., *various engravings, some scarce, and several drawings* 36
- 336 Henry Monger's Almshouses, *three drawings by R. B. Schnebbelie*; Barbers Barn House, formerly in Mare Street; Brook House; the ancient Mansion called the Black and White House; etc., *water-colour and other drawings and engravings* 32
- 337 Plans of Hackney old Church and Churchyard; Shore House; The Pilgrim's House; and another, *four curious surveys taken by Samuel Robinson, 1740-41, all but one on vellum* 4
- 338 Hackney. A Collection of Views in various parts of the Parish; Plans; etc., *a few drawings and sketches* a parcel
- 339 Old Inns and Taverns at Hackney, *water-colour drawings by J. T. Wilson*; and a series of six Water-colour Drawings of Hackney Downs and the Fields near Hackney as they appeared in the year 1856, by C. H. Matthews 10

- 340 Engravings of Portraits, Views, etc., and various MSS. and early printed matter relating to the Amhurst, Tyssen, Player and other old Hackney families *a parcel* *Slor*
- 341 Sadler's and other Balloon Ascents from the "Mermaid" Tavern, etc.; Handbills of Circus and other Performances at the "Mermaid" Tavern and other places of amusement 27 *do*
- 342 Hackney or Cambridge Heath Turnpike, after Rowlandson, by Schutz, *in colours*; and three others relating to the Hackney Assembly 4 *San*
- 343 The "Plough" Inn, Homerton, by J. T. Wilson; and other drawings and engravings relating to Homerton and Clapton 27 *Slor*
- 344 The White House at Lea Bridge and other Views on the River Lea, etc., *water-colour and other drawings and a few engravings* 19 *do*
- 345 Views on various parts of the River Lea, *drawings and sketches and a few engravings, etc.* 24 *do*
- 346 Bethnal Green. Survey of the Hamlet of Bethnal Green, 1703; Houses and vacant Land belonging to Henry Busby, 1807, *on vellum*; St. Mathew's Church; etc., *some drawings* 26 *do*
- 347 Bethnal Green. Coates's Farm and the old "George" Inn, in 1773, *a drawing*; Houses, etc., at Bethnal Green, *two water-colour drawings by R. B. Schnebbelie*; and engravings after Bunbury 7 *do*
- 348 Bonner's Hall (the site now included in Victoria Park); Old Houses in the vicinity of Bethnal Green; etc., *various drawings, engravings, woodcuts, etc.* *a parcel* *do*

### The Charter House, Smithfield, St. Bartholomew's Fair, etc.

- 349 Charter House. Bird's-eye and other Views, by Vertue, Toms and other engravers; Portrait of Sutton the Founder; etc., *including a few woodcuts* 38 *San*
- 350 Charter House. Charter House Square, by Sutton Nicholls; View taken from the Green, *an aquatint by R. Havell*; a Carthusian Monk, by W. Hollar; etc. 7 *do*



THE GARDNER COLLECTION.—An old drawing of the Horse Sale at Smithfield Market. It is one of the famous Gardner Collection of topographical drawings and engravings of London which is to be disposed of shortly by Messrs. Sotheby, Wilkinson, and Hodge.

*The Times* 15 Feb. 1923



- 351 Charter House. Buildings taken down in 1817, *and two other pencil drawings by T. H. Shepherd*; Wash-house Court and other buildings, *water-colour and other drawings and a few engravings* 15
- 352 Charter House. The Hall and Chapel, 1798, *a drawing by S. Ireland*; and the principal Gateway, the Great Hall and other Buildings, *drawings by V. Davis and others, all but one in water-colours* (10)
- 353 Charter House. Interior of the Great Hall, by C. J. Richardson, *a drawing in water-colours*; two others by the same, of ornamental Doorways in Charter House Square; and other drawings and engravings 11
- 354 Charter House. The series of coloured aquatints, after W. Westall and A. Pugin, published by Ackermann; etc. 7
- 355 Charter House. Memorials of Charter-house, drawn and lithographed by C. W. Radcliffe, *a series of 14 lithographs with the descriptive letterpress* 14
- 356 Charter House. Exterior and Interior Views of the different Buildings, Architectural Details, etc., *an interesting collection of engravings, woodcuts, photographs, etc.* 53

## SMITHFIELD AND ST. BARTHOLOMEW'S.

- 357 Smithfield Market, with numerous figures, etc., by T. Rowlandson, *an important drawing in water-colours* 1
- 358 A similar view, by Bluck, after Rowlandson and Pugin, *a coloured aquatint* 1
- 359 The Cattle Market, Smithfield, 1831, by R. G. Reeve, after J. Pollard, *fine old coloured impression* 1
- 360 The Market-place, *two water-colour drawings, one in the manner of G. Shepherd* 2
- 361 The Market, circa 1835, *a large drawing in water-colours; and four other water-colour drawings and two engravings* 7
- 362 Sale of Horses at Smithfield; and others of the Market; Cattle Drovers, etc., *some drawings* 15
- 363 "The Carcase Butchers forestalling the Market," *a mezzotint by W. Humphrey*; Smithfield Sharpers, by J. K. Sherwin, after T. Rowlandson; and another 3

- 20 364 Selling a Wife at Smithfield; Smithfield Reform Meeting, 1819; *etc., some curious and scarce* 7 *hio*
- 25 365 Smithfield Prize Cattle; Cattle Drovers; Plans for enlarging the Market, etc., *a collection of drawings, engravings, woodcuts, etc.* a parcel *ben*
- 366 "The Ram"; "The Rose"; "King's Head" and other old Inns; Ancient Houses, etc., in Smithfield, *water-colour and other drawings by F. Shepherd, and various engravings and woodcuts* 24 *lum*
- 25 367 Old Houses in Duke Street, *two drawings by R. B. Schnebbelie*, others in the same street and in Cow Cross Street, etc. *various drawings and engravings* 12 *Laye*
- 368 Long Lane, various old Houses in this thoroughfare, *water-colour and other drawings by T. H. Shepherd, F. Shepherd, and other artists* 9 *lum*
- 369 Old Inns and other Buildings in Cow Cross Street, Charter House Lane, Cloth Fair, etc., *water-colour drawings by C. J. Richardson, F. Shepherd and others* 9 *b*
- 370 Old Houses in Little Britain, Giltspur Street, etc., *various water-colour drawings and engravings*; Tradesmen's Cards; early Maps of the district; etc., *some scarce* 31 *Laye*
- 371 The Cock Lane Ghost. Houses in Cock Lane, *a drawing by G. Shepherd, 1812; in water-colours*; others by V. Davis, etc.; and "The Cock Lane Uproar," and other satirical Prints relating to the supposed Ghost, *some very rare* (cuttings from contemporary newspapers not enumerated) 12 *lum*
- 372 Cloth Fair. The Gateway; and old Houses in Cloth Fair and its immediate vicinity, *a series of water-colour drawings executed in the year 1871, by C. J. Richardson* 13 *lum*
- 373 Cloth Fair. Old Taverns and other Buildings in the same neighbourhood, *water-colour and other drawings by F. Shepherd, J. Appleton and others* 9 *Blom*
- 374 Cloth Fair. A similar lot 12 *lum*
- 375 Cloth Fair. Old Buildings that were mostly demolished in the restoration of St. Bartholomew's Church, and in other parts of Cloth Fair, *a series of pencil drawings executed about the year 1865; and two others, in water-colours* 16 *lum*



- 376 Cloth Fair. "The Hand and Shears" Tavern where the Court of Pye Powder was formerly held (for receiving dues and settling disputes during Bartholomew Fair), *a drawing by Whichelo, with the engraving*; and old Houses in Cloth Fair and its immediate vicinity, *various drawings and sketches and several woodcuts and photographs* 24 3 15
- 377 The Church of St. Bartholomew the Great. A Collection of drawings and sketches, and various engravings, by Toms and others, comprising exterior and interior views of the Church, plans of the Priory and Church, Tombs, etc., at different periods 36 25
- 378 The same. Views of the Church, architectural details, etc., *drawings and sketches mostly by J. Carter, some with the engravings* 16 25
- 379 The same. A Collection of sketches, engravings, photographs, cuttings from illustrated newspapers, etc., mostly showing the extensive restoration commenced in 1885 *a parcel* 1
- 380 The Chapel of St. Bartholomew and other remains of the ancient Priory, etc., *drawings by R. B. Schnebbelie, T. H. Shepherd, F. Nash and others, and various engravings* 19 35
- 381 The Cloisters and other remains of the ancient Priory of St. Bartholomew, *a collection of water-colour and other drawings and sketches, and a few engravings, etc.* 26 3
- 382 The Church of St. Bartholomew the Less, *engravings by Toms and others, and various water-colour and pencil drawings* 18 25
- 383 Bartholomew Close, Remains of the ancient Priory, etc., *water-colour and pencil drawings by C. J. Richardson and others, and one engraving* 19 1
- 384 St. Bartholomew's Hospital. A Collection of water-colour and other drawings, engravings, and a few woodcuts, etc., illustrative of the History of the Hospital from the earliest to the present time *a parcel* 3 10
- 385 The Death of Wat Tyler, engraved by A. Smith, after J. Northcote, *proof before letters*; other Engravings, and two Drawings, by S. Wale, relating to the same event; Tournaments at Smithfield; etc., *some drawings* 27 15
- 386 Combat between John de Astley and Sir Philip Boyle, in the manner of W. Hollar; and Execution of Catholic Priests, *an engraved Broadside* (the scene is said to be the Elms at Smithfield); *both very rare* 2 15



- 310 { 387 Burning of Protestants, etc., *mostly woodcuts from Fox's Martyrs*; }  
 Portraits of Martin Luther, etc. 42
- 310 { 388 Bartholomew Fair. "The Humours of Bartholomew Fair," }  
 about 1730, showing the booths of Lee and Harper, Cibber }  
 and Bullock, Fielding and Hippesley, etc., *a large engraving* }  
*by J. Basire, first state before the plate was cut, fine and* }  
*very rare* 1
- 310 389 Bartholomew Fair. The same, *the second state, the plate cut*; }  
 and a Copy of the first state of the plate, *a drawing in pen-* }  
*and-ink* 2
- 82 390 Bartholomew Fair, *a drawing by T. Rowlandson, 1807, in* }  
*water-colours, with the engraving* } 2
- 3 391 Bartholomew Fair, 1721, in the form of a fan mount, *in aqua-* }  
*tint in colours*; and various Broadsides, Poster Bills, etc. 8
- 3 392 Bartholomew Fair. Richardson's Theatrical Booth, various }  
 Engravings, Woodcuts, Playbills, etc., *some very scarce* 18
- 3 393 Bartholomew Fair. Miscellaneous Engravings, Broadsides, }  
 Advertisement Bills, relating to the various shows, etc. 28

THEATRICAL AND OTHER PERFORMERS, GIANTS,  
 DWARFS, AND OTHER REMARKABLE CHARACTERS,  
*most of whom Exhibited at Bartholomew Fair.*

- 310 394 "The Infalible Mountebank, or Quack Doctor" (Hans Buling), }  
 with verses underneath, *rare*; another of the same, after }  
 M. Laroon; other early Engravings of Mountebanks, etc., }  
*some scarce* 14
- 35 395 "The Quack Doctor Outwitted," with verses and music under- }  
 neath; "Joe Haynes's Mountebank's Speech"; An Elegy }  
 on the Death of Mr. Joseph Haynes, *a printed Broadside*; }  
 etc., *all scarce* 5
- 35 396 "Old Harry with his Rare Show," *very scarce*; "O Rare Show," }  
 by J. Smith, *a mezzotint*; and others 9
- 15 397 William Penkethman, by J. Smith, after R. Shmutz, *fine and* }  
*scarce* 1
- 15 398 Jacob Hall, the Rope-dancer, *scarce*; and an early Engraving of }  
 a Performance of Rope-dancing 2

- 399 Rope-dancers, Merry Andrews, and other typical performers and frequenters of the Fair, Letterpress Cuttings relating to the Fair, etc., *some scarce* 30
- 400 John Harper in the character of Jobson (of Lee and Harper's Great Booth), by A. Miller; Colley Cibber, by E. Fisher; Cuttings relating to their performance at the Fair, etc. 5
- 401 Portraits of Theatrical and other Performers, Hand-bills, relating to Performances at the Fair, etc., *some curious and scarce* 21
- 402 Gygell's Booth, *a drawing in water-colours*; "Punch's Puppet Show, or the Humours of Bartholomew Fair"; and various others of Performances at the Fair, Play-bills, etc. 23
- 403 James Poro, a mezzotint by J. Faber; Persons Born without Arms, *some very curious and scarce, including an early broadside with woodcut illustration*; "Bartholomew Faire," *a pamphlet, dated 1641*; etc. 11
- 404 Deformed Persons, the Living Skeleton, and others, *printed matter relating to their performances*; a Memento printed in the Fair, *rare*; etc. 23
- 405 Deformed Persons, Spotted Negroes, and others; Printed Matter relating to the Fair, Hand-bills, etc. 29
- 406 Miss Hervey, the beautiful Albino, by J. R. Smith, *printed in colours, fine and scarce*; and a Poetical Description of Bartholomew Fair, 1837, *a pamphlet* 2
- 407 Signora Giradelli the Fire-eater, *various portraits, one a drawing*; others of Fire-eaters, etc., Play-bills, Printed Matter relating to the Fair, etc. 23
- 408 Water-spouters, Strong Men, and others, *including some by early engravers* 20
- 409 Giants: Henry Blacker, Patrick O'Brien, and other celebrated giants, Hand-bills, Newspaper Cuttings, etc., relating to their exhibition, etc., *some scarce* 17
- 410 Patrick O'Brien, *including three original drawings in the manner of I. Cruikshank*; James Toller, *a drawing by R. Cruikshank*; and other Portraits of Giants, Hand-bills and other Printed Matter 23
- 411 Giants. Foreign Giants, most of whom were exhibited at the Fair or other parts of London, *some scarce*; Cuttings from early Newspapers, etc. 13

- 55 412 Dwarfs. English and Foreign Dwarfs, *mostly by early engravers, some curious and scarce*; a large Hand-bill ornamented with quaint woodcuts, issued in the reign of Queen Anne, *very rare*; other Printed Matter relating to Exhibitions of Dwarfs, etc. 24
- 510 413 Dwarfs. Various Portraits of Dwarfs who exhibited at the Fair or other parts of London, Hand-bills and other Printed Matter relating to them, etc. 39
- 45 414 Edward Bright, Daniel Lambert, and other extremely fat persons, *various engravings, including two mezzotints* 13
- 45 415 The Pig-faced Lady; Young Parr, by G. White; and other Portraits of Remarkable Characters 33
- 45 416 Mermaids and Marine Monsters, *a curious collection relating to this subject, including engravings, hand-bills, advertisements, and other newspaper cuttings* 17
- 1 417 Wombwell's Menagerie. A Collection relating to this celebrated menagerie, Hand-bills and other Printed Matter relating to its performances at Bartholomew Fair and other places 35
- 24 418 "Toby the Sapient Pig," *various engravings, etc., and an original drawing in the manner of I. Cruikshank*; Performing Cats and other animals, *hand bills and other printed matter, some curious and scarce* 30





## FOURTH DAY'S SALE.

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### Aldersgate, London Wall, and the vicinity.

LOT 419.



ALDERSGATE. Various Views of the Ancient Gateway ; Title-pages of books printed by John Daye "*dwellyng ouer Aldersgate*"; London House, *a drawing in water-colours by V. Davis*; Old Houses in Aldersgate Street, *drawings in water-colours by J. P. Emslie*; and other drawings and sketches 20

420 Aldersgate. St. Botolph's Church, Views by Toms and others; The Church of St. Anne and St. Agnes, *a drawing in water-colours*; Churchyard of St. Botolph's, *a drawing in water-colours by J. P. Emslie*; Old Houses in Fitchett Court, by the same; and various engravings, etc. 21

421 Aldersgate. The Hall of the Brotherhood of the Holy Trinity, *a drawing in water-colours from an original sketch made by J. Carter in 1780*; Original Sketches by J. Carter of Architectural details; Interior of the Hall by W. Capon, *the original sketch and the finished drawing, with the engraving*; etc. 14

422 Aldersgate. Thanet House, afterwards known as Shaftesbury House (the London Lying-in Hospital was instituted here in 1771; and the House was demolished in 1882), view of the House by S. Dunstall, *very scarce*; the same, *an original water-colour drawing by R. B. Schnebbelie, 1818*; another about the same period, *by King, in india ink*; the Staircase by H. Hodge; *in bistre*; etc. 11

423 Aldersgate. Shaftesbury House, a back view by G. Shepherd, 1811, *in india ink, with the engraving*; and various interior and exterior views, ornamental details, etc., *including several original drawings and sketches* 14

- 5 424 Aldersgate. Lauderdale House, front and back Views, *drawings in water-colours by J. P. Emslie, a pair*; another, *a similar drawing by J. Appleton*; Portrait of the Duke and Duchess of Lauderdale, *the mezzotint by Williams*; etc. 9 *Free*
- 4 425 Aldersgate. The old Houses (Nos. 134 and 135) celebrated for their carved wood-work, Views of the interior by J. P. Emslie, *a series of six pencil drawings*; London House, *a drawing*; Photographs of old Houses in Aldersgate Street; etc. 25 *b*
- 4 15 426 Aldersgate. The Half Moon Inn, *a drawing in water-colours*; The Bell, The Vine and other old Inns, *original sketches by T. Shepherd and others*; etc. 8 *b*
- 8 10 427 Tradesmen's Advertisement Bills, Invitation Tickets, etc., mostly relating to Aldersgate Street and its vicinity, *some very curious and scarce* 29 *San*
- 3 15 428 Barbican. The Abbot of Romsey's Palace in Beech Lane, afterwards the Residence of Prince Rupert, *three water-colour drawings by J. P. Emslie, from original sketches made by J. Carter in 1780*; and other drawings and engravings 9 *b*
- 6 15 429 Barbican. The Salters' Alms-houses in Monkwell Street, *an original water-colour drawing by R. B. Schnebbelie*; the same, by T. Shepherd, *in pencil*; The Drapers' Alms-houses in Beech Lane, and two other sketches by T. Shepherd 5 *Free*
- 4 5 430 London Wall. Remains of the ancient Wall of London; Views of the thoroughfare known as London Wall; Maps; Roman Remains found during excavations in the vicinity, etc., *a collection of drawings by Schnebbelie and others, engravings, woodcuts, etc.* 27 *b*
- 4 431 St. Giles' Church, Cripplegate, *a drawing by G. Shepherd, 1815, in water-colours*; and other drawings and engravings, mostly of the exterior of the Church 22 *San*
- 4 15 432 St. Giles' Church. The exterior of the Church, Views in the Churchyard, etc., *including drawings by V. Davis, J. Carter and others, some in water-colours, engravings, etc.* 19 *Free*
- 4 15 433 St. Giles' Church. Interior of the Church, 1781, *a large tinted drawing by J. Carter*; Invitation Form to a Meeting of Parishioners, 1827; drawings and engravings of Monuments, including that of John Speed; portrait of Speed, by S. Savery; etc. 20 *b*

- 434 Lamb's Chapel, Monkwell Street (on the site of St. James's Hermitage), *various engravings and drawings, including two pencil drawings by F. Nash*; and a collection of engravings, photographs, etc., relating to the vicinity, including the great Fire in 1897 *a parcel* 15
- 435 London Wall. Old Houses in Philip Lane, Milton Street, Jewin Street, etc., *five water-colour drawings by C. J. Richardson and J. P. Emslie, sketches by T. H. Shepherd*; etc. 11 6 15
- 436 Sion College. The old buildings in Philip Lane, *a drawing by G. Shepherd, 1811, in water-colours*; and *other drawings, engravings, etc.*, showing the College before and after the alterations in the year 1800 16 7 10
- 437 Sion College. The Court-yard, *a drawing by V. Davis in water-colours*; engravings and sketches of the interior of the Library, etc.; and *a series of three careful drawings in pencil by H. Hodge* 12 3
- 438 London Wall. The Church of St. Alphage, the ancient edifice, formerly the Priory Church of Elsing Spital, *an engraving by Toms*; the Church erected on the same site, 1777, *a water-colour drawing*; interior of the same, *a drawing by Schnebelie, in water-colours with the engraving*; and *other drawings and engravings* 17 4 15
- 439 London Wall. Curriers' Hall, the old and the present buildings; Alms-houses of the Coopers' Company; Old Houses in Little Bell Alley; and other buildings in the vicinity, *a collection of water-colour and other drawings, engravings, etc.* 25 8
- 440 Carpenters' Hall. The old building taken down, 1876, for the formation of Throgmorton Avenue, *various sketches, engravings, woodcuts, etc.* 34 3
- 441 Carpenters' Hall. A series of drawings in water-colours and in pencil executed by J. P. Emslie just previous to and during the demolition of the old building, 1876 12 7 10
- 442 London Wall. Allhallows Church, the ancient Church, demolished in 1764, *an early drawing*; the same, *an engraving by Toms*; and various drawings and engravings of the present building, etc. 13 1 15
- 443 Moorgate. The Gateway, *a drawing on vellum*; old House with curious front in Little Moorfields, *two drawings in water-colours, and various sketches and engravings*; etc. 17 3 15



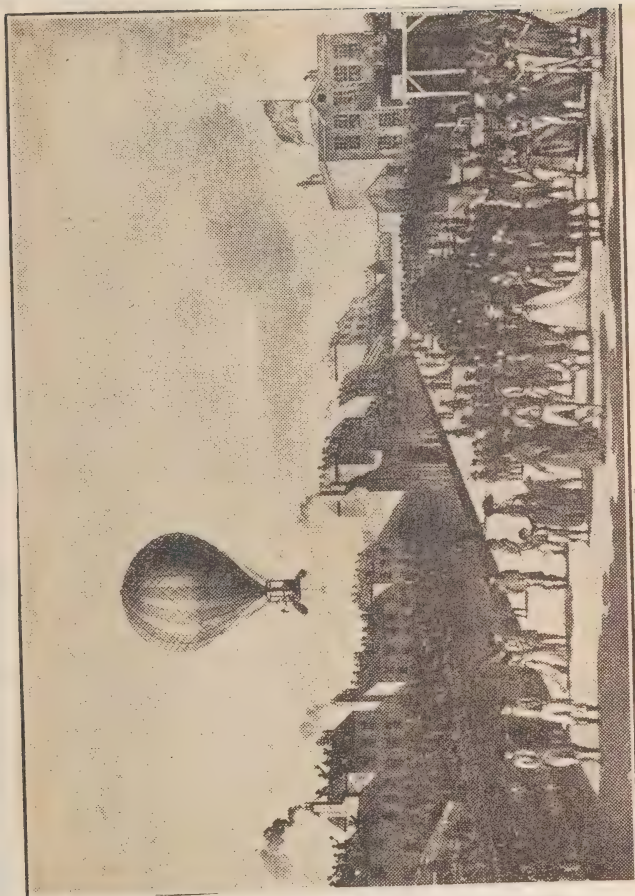
- 115 444 Moorgate Street. Old Houses in Swan Alley, *water-colour and other drawings*; Proposed Plans for the construction of Moorgate Street; Tradesmen's Advertisement Bills; etc., *a few woodcuts* 33
- 5 445 Bethlehem Hospital at the time of its completion in 1676, engraved by Soly, *rare*; another at about the same time, by R. White, *on three sheets* 4
- 15 446 Bethlehem Hospital. Part of the Hospital and London Wall, *a drawing by G. Shepherd, 1811, in water-colours*; The Hospital from Moorfields, by G. Arnold, *in water-colours*; and various engravings and drawings mostly of an early period 20
- 6 447 Bethlehem Hospital, a Broadside with verses by a patient; Scenes in the wards, after Hogarth and others, illustrative of the old methods of treating the insane; Views by T. Bowles, etc., *some scarce* 13
- 7 448 London Wall. Remains of the ancient Wall destroyed at the time of the demolition of Bethlehem, *a drawing by Schnebbelie, in water-colours, and the original sketch from which the drawing was made*; sketches by J. Carter, engravings, etc. mostly relating to the part of the old London Wall close to Bethlehem 11
- 110 449 Old Moorfields, people listening to a Methodist Preacher, inscribed "Enthusiasm Displayed"; "Harlequin Methodist," *an engraved Broadside with verses underneath*; Whitfield preaching at Leeds; etc., *mostly scarce* 7
- 8 450 Old Houses demolished in the construction of Moorgate Street Station; other old Houses in the vicinity; the Catholic Church, Moorfields; etc., *water-colour drawings by R. B. Schnebbelie, C. J. Richardson, and others, and various engravings and woodcuts* 26
- 12 451 Albion Chapel at the time of its completion, showing the destruction of parts of London Wall, *a finished drawing in water-colours and a sketch by R. B. Schnebbelie*; Bethlehem from Moorfields; Portrait of Humphrey Parsons, Lord Mayor and President of Bethlehem Hospital; etc., *some drawings* 11
- 14 452 Winchester Street. Old Houses in Great Winchester Street, *drawings and sketches by T. H. Shepherd and others, photographs, etc.* 9

- 20 453 Winchester Street. The fine old mansion at the end of Great Winchester Street, *a series of water-colour and other drawings by J. P. Emslie and A. W. Bentham, mostly executed shortly before its demolition in the year 1888* 18 510
- 454 Winchester House, the town residence of William first Marquis of Winchester, the front towards Winchester Street, *a drawing by G. Shepherd, 1811, in water-colours*; the House during its demolition in 1839, *a series of three water-colour drawings by Schnebbelie*; etc. 6 19
- 455 Winchester House, *various drawings, sketches and engravings*; Portraits of the Marquis of Winchester, etc., and a few Photographs, etc., of houses in the vicinity 15 110

## FINSBURY, ETC.

- 456 Golden Lane. Ancient House, said to have been the Fortune Theatre; Whitbread's House at the corner of Whitecross Street; etc., *drawings by T. H. Shepherd, C. J. Richardson, and others, and various engravings* 16 210
- 457 "The Genuine Beer Brewery, Golden Lane," *an aquatint by J. S. Barth, in colours*; Whitbread's Brewery in Chiswell Street; etc., *one a drawing* 7 1410
- 458 The Golden Lane Brewery, by W. Barnard, after D. Wolstenholme, *open-letter proof* 1 710
- 459 Whitbread's Brewery in Chiswell Street, by W. Ward, after G. Gairard; and another of the same, by R. Earlom 2 6
- 460 Whitecross Street, interior and exterior views of an old Elizabethan House, *a series of drawings by C. J. Richardson*; Whitecross Street Prison; old Houses in Red Cross Street; etc., *drawings and engravings* 18 5
- 461 Grub Street (now Milton Street). Old Houses in Milton Street and its vicinity, *drawings by C. J. Richardson and others*; interior of the New City Theatre, *a drawing by R. B. Schnebbelie*; "The Grub Street Journal," Oct. 28, 1731, *rare*; etc. 10 515
- 462 Grub Street. General Monk's House in Moor Lane; "Mrs. Sherwin's Pedigree" (showing her descent from General Monk), probably engraved by Sherwin, *rare*; old House in Sweeting's Passage, said to have been a residence of Sir Richard Whittington; etc., *various drawings and engravings* 11 815

- 2 463 Bunhill Fields Burying Ground; the Quaker's Burial Ground; etc., *various drawings and engravings and a few woodcuts* 18
- 8 464 Finsbury. Survey of the Finsbury Estate by Sir John Soane, 1793, on behalf of the Corporation of the City of London and the Prebendary of St. Paul's, *26 drawings, each with MS. list of the Tenants, their Rents and dates of their Leases* 26
- 3 10 465 Finsbury Square. Lackington's "Temple of the Muses"; Plans for proposed improvements (Moorgate Street, etc.); etc., *water-colour and other drawings and engravings* 31
- 3 466 The London Institution; Finsbury Chapel; etc., *drawings by Schnebbelie and others, and various engravings* 34
- 9 5 467 The Artillery Ground. Arms of the Honble. Artillery Company; Exercises of Soldiers of the Trained Bands; Finsbury Archers; etc., *various engravings, some early and rare, and a few drawings* 24
- 5 5 468 Honble. Artillery Company, an Inspection by the Earl of Harrington, 1803, after E. Dayes, *engraver's unfinished proof; other engravings and woodcuts, and two drawings* 23
- 8 10 469 City Artillery Barracks in Worship Street; "A Sermon preach'd before the Artillery Company of London, at St. Mary Le Bow, April 20, 1682," a pamphlet, *rare*; "Sadler's Flying Artillery" and companion print, after Rowlandson, *coloured*; etc. 16
- 19 10 470 Barnard Turner, Esq., Major of the Honourable Artillery Company, by J. Walker after F. Wheatley, *fine* 1
- 5 5 471 "The Victorious Return of the City Militia after storming the Dunghill at Bunhill Fields," *a large drawing in water-colours*; with the mezzotint from the same, published by Francis Adams, *rare*; and other Satirical Prints, etc. 10
- 19 472 London Volunteer Cavalry, by G. Clint after H. Ashby, *open-letter proof very finely printed in colours* 1
- 10 10 473 William Pitt, Lord Amherst, Colonel of the St. James's Volunteers, by R. Dunkarton; other Portraits of Volunteer Officers; etc. 9
- 10 474 Lunardi's Balloon Ascent from the Ground of the Honble. Artillery Company, Sept. 15, 1784, *an aquatint by F. Jukes, scarce*. (See Illustration) 1
- 11 475 The same Ascent, various engravings; Portraits of Lunardi; etc., *some scarce* 14



*The Times 15 February 1928.*  
 AN EIGHTEENTH CENTURY BALLOON ASCENT.—Lunardi's balloon ascent from the old  
 ground of the H.A.C., September 15, 1784, an aquatint by F. Jukes, in the Gardner Collection.

*Let. 43.*



## Bishopsgate Street, Shoreditch, &c.

- 476 Bishopsgate Street. Engravings of the old Gateway ; The old "Spread Eagle" Inn, *two drawings in sepia* ; The "Four Swans" Inn, *an original sketch by T. H. Shepherd ; etc., including a few photographs* 23
- 477 Bishopsgate Street. Views of the old Church of St. Martin Outwich, taken down in 1796 ; and the edifice that succeeded it and which was demolished in 1874 ; Monuments in the old Church, etc., *a collection of drawings and sketches, engravings, etc.* 35
- 478 Bishopsgate Street. The London Tavern, demolished 1876, *drawings by G. Shepherd and T. H. Shepherd, and various engravings* ; Admission Tickets to Banquets, etc. ; and *miscellaneous engravings, sketches, woodcuts, etc.* of buildings in the vicinity 42
- 479 Bishopsgate Street. "The King's Arms," "Lucky Bob's," and other old Taverns ; "The Green Dragon" Coaching Inn, etc. ; *water-colour and other drawings and a few photographs* 12
- 480 Crosby Square and Great St. Helen's. Old Houses in these localities, *water-colour and other drawings by F. Shepherd, C. J. Richardson, and others ; and various engravings and photographs* 17
- 481 Crosby Hall. Views of the Exterior, *a collection of drawings and engravings*, including the North Front, *a drawing by F. Nash ; etc.* 21
- 482 Crosby Hall. The Great Hall, The Council Chamber, and other parts of the Interior, a similar collection, *including drawings and sketches by F. Nash, J. Willement, etc.* 15
- 483 Crosby Hall. The Vaults, *a drawing by R. B. Schnebellie in water-colours, with the engraving* ; and a collection of drawings and engravings of the ancient Crypt, Architectural Details, Plans, etc. 54
- 484 Great St. Helen's. The House of Sir John Lawrence, Lord Mayor in 1665, *a drawing by S. Ireland, in water-colours* ; House built by and inhabited by Inigo Jones ; and other old buildings in Great St. Helen's, Little St. Helen's (now St. Helen's Place) and their vicinity, *a collection of water-colours and other drawings, engravings, etc.* 26



- 12 10 485 Great St. Helen's. Sir Andrew Judd's Almshouses, *two drawings by C. J. Richardson, in water-colours*; the ancient entrance to Great St. Helen's, *two drawings in water-colours*; etc. 10 *Go*
- 15 486 St. Helen's Church. Views, etc. mostly of the exterior, *including drawings by R. B. Schnebellie and others, and engravings by W. H. Toms, etc.* 18 *K*
- 11 10 487 St. Helen's Church. The Interior, *a drawing by E. E. 1805, in water-colours*; The Chapel of the Holy Ghost during its restoration in 1874, *a drawing by F. Shepherd*; and *various other drawings and sketches, engravings, etc.*, mostly of the interior of the Church 18 *Ne*
- 1 1 488 St. Helen's Church. Coats-of-arms in the stained glass windows; Architectural Details; etc., and a number of photographs, pamphlets and other printed matter relating to the recent restoration of the Church *a parcel* *Go*
- 12 10 489 St. Helen's Church. An extensive and important Collection of the celebrated and interesting Tombs, Monuments and Brasses in this Church, *comprising many water-colour and other drawings, engravings, a few portraits, etc.* 112 *Ne*
- 13 10 490 St. Helen's Nunnery. The ancient Crypt and other remains of the Nunnery (the old Hall of the Leathersellers' Company was built on this site), *comprising original water-colour and other drawings and the reproductions of the same*, mostly taken at the time of the demolition of old Leathersellers' Hall and the ancient Crypt underneath it; *a few engravings, etc.* 25 *Go*
- 6 491 Leathersellers' Hall. The old buildings demolished in 1799, *drawings by V. Davis and others, mostly in water-colours*; *some with the reproductions, and a few engravings, etc.* 15 *do*
- 17 492 Leathersellers' Hall. Members of the Cornhill Military Association drilling in the grounds behind Leathersellers' Hall, *engraver's proof, rare*; the original Auction Catalogue of the sale of the building materials at the time of the demolition of the Hall in 1799; Antiquities belonging to the Company, etc. *comprising drawings, engravings, lithographs, etc.* 28 *Ka*
- 5 10 493 Bishopsgate Street. The Church of St. Ethelburga, *engravings by W. H. Toms and others, and a few drawings, etc.* 18 *Go*
- 18 494 Bishopsgate Street. St. Botolph's Church, *a large aquatint after A. P. Moore, two impressions, one coloured*; and *various engravings, sketches, etc.* 20 *K*

- 495 Alderman's Walk. Exterior and Interior of one of the old Houses, *two drawings by C. J. Richardson, in water-colours*; two other drawings of houses in Alderman's Walk; The Armourers' and Braziers' Almshouses in Britannia Place, etc., *all water-colour drawings or pencil sketches* 12
- 496 Bishopsgate Street. The old "White Hart" Inn (demolished in 1829 in the formation of Liverpool Street), *a drawing by G. Shepherd, 1811, in water-colours; and other drawings and engravings* 11
- 497 Bishopsgate Street. Sir Paul Pindar's House, *a drawing by S. Ireland, in water-colours*; other drawings and sketches of the same by G. Shepherd, T. H. Shepherd and J. Whichelo and others; *and various engravings* 15
- 498 Bishopsgate Street. Sir Paul Pindar's House, *various drawings and engravings*; The Lodge or Garden House in Half Moon Alley; Demolition of Sir Paul Pindar's and adjacent houses in 1890; Architectural Details, etc., *a collection of drawings, engravings, lithographs, etc.* 47
- 499 Bishopsgate Street. Ludgate Prison and the London Workhouse (part of Liverpool Street Station occupies this site), *a drawing by R. B. Schnebellie, 1817; the front of the London Workhouse in Bishopsgate Street, by the same; and other drawings and engravings* 12
- 500 Bishopsgate Street. Devonshire House, *a drawing by C. J. Richardson, in water-colours*; Devonshire Square, engraved by Sutton Nicholls; the same, by V. Davis, *a drawing in water-colours*; The Marine Society's Building, and various allegorical engravings relating to that Institution, etc. 17
- 501 Bishopsgate Street. Old Houses taken down for the Great Eastern Railway Stations; and other old buildings in the neighbourhood, *various water-colour and other drawings and some photographs* 16
- 502 Bishopsgate Street. Tradesmen's Advertisements, Invitation Tickets, etc., relating to Bishopsgate Street and its vicinity, *some curious and scarce* 31
- 503 Norton Folgate. The City Boundary at Norton Folgate; Alms-houses in Elder Street; The Prior's House, White Lion Street; Viscountess Lumley's Alms-houses in Shepherd's Walk, Shoreditch, *a drawing by R. B. Schnebellie*; and other old buildings, *mostly drawings in pencil and in water-colours* 17

- 7 10 504 The City of London Theatre in Bishopsgate Street ; The Royal Standard Theatre ; and The Pavilion Theatre, *drawings in water-colours, Play Bills, and 2 photographs* 17
- 3 505 Shoreditch. St. Leonard's Church, the old building, demolished 1736, *2 drawings in red chalk, dated 1734 ; engravings of the same by B. Lens, W. H. Toms and others* 14
- 8 506 St. Leonard's Church, Shoreditch, the present building, *various drawings and engravings ; Maps of Shoreditch and Spitalfields, etc.* 38
- 8 10 507 Old Houses and other buildings in various parts of Shoreditch, *water-colour and pencil drawings by J. C. Appleton and others, and various engravings, woodcuts and photographs* 29
- 5 508 Cowper Thornhill riding from the "Bell" Inn at Stilton in Huntingdonsire to the "Queen's Arms," Shoreditch ; Shoreditch Volunteers ; etc., *some rare* 8
- 6 15 509 Spitalfields. Christ's Church, at different periods, *drawings by T. H. Shepherd and others, and various engravings ; "Copies of Verses" presented to the Parishioners by the Steeple-keeper in 1782 and 1794, and by the Beadle in 1822, rare* 25
- 2 5 510 "The Living Ellegy of Mr. John Thorpe, late of Spittle Fields, Weavour," *a Broadside, very rare ; Pelham House, Spital Square, views of the interior and exterior, a series of 8 pencil drawings by J. P. Emslie ; etc.* 20
- 6 10 511 Old Taverns and other buildings in various parts of Spitalfields and its neighbourhood, *water-colour and other drawings by J. T. Wilson, J. P. Emslie and other artists, and a few engravings, etc.* 15
- 10 10 512 Truman's Brewery in Brick Lane, *a large coloured aquatint published by J. Moore, 1842, fine old impression* 1
- 5 513 Petticoat Lane ; old Mansion in Gravel Lane ; etc. *drawings and sketches, engravings, lithographs, woodcuts, from the illustrated newspapers, etc.* a parcel

## Whitechapel, Mile End, Stepney, Riverside Parishes to the East of the Tower, &c.

- 514 *wards* St. Mary's Church, Whitechapel, *various engravings and drawings*; and a number of cuttings from the illustrated newspapers, etc., referring to Whitechapel Slums, etc. *a parcel* 3 15
- 515 Messrs. Severn & Co.'s Premises after their destruction by fire, 1820, 2 *water-colour drawings* by R. B. Schnebbelie; The Drapers' Almshouses; Schools founded by the Rev. R. Davenant; etc., *mostly drawings, including several by Schnebbelie* 9 13
- 516 *not* The London Hospital. A collection of engravings, etc., of views of the Hospital at various periods, old Forms of Application for Admission; etc., *some rare* 13 21
- 517 *well* Old Inns, Taverns, and other buildings, *all drawings* by J. T. Wilson and others, *mostly in water-colours* 15 15
- 518 *no* Jones's Amphitheatre, Union Street; The Pavilion Theatre; old Taverns, etc., and Advertisement Sheets of rival Whitechapel Bell-founders, and a few Tradesmen's Cards, *some curious and scarce* 3 10 33
- 519 *well* The Trinity-house Alms-houses, an engraving by S. Gribelin, *extremely rare*; other engravings and drawings of the same; Captain Fisher's Alms-houses in Dog Row, *drawings* by R. B. Schnebbelie, etc.; and other drawings of Alms-houses in the neighbourhood 6 5 28
- 520 *wards* Map of the Hamlet of Mile End, 1703, *rare*; Mild End Old Town, and vicinity, from Rocque's Map; Old Houses in Cambridge Road, etc.; The Jew's Hospital and other buildings, *various drawings and engravings* 15 14
- 521 *well* Mile End Turnpike, by Schutz, after Rowlandson, *in colours*; A Dancing Bear, by C. Knight, after H. Bunbury, *in red* (the scene is outside the "Old King of Bohemia" Inn); etc. 42 5
- 522 Stepney. St. Dunstan's Church, *a collection of water-colour drawings, sketches, engravings, etc.*, of views of the Church at various periods; Tombs, etc. 7 43

- 14 10 523 Stepney. House in which Dean Colet was born, *a drawing in water-colours by S. Ireland*; The Half-way House; Gateway of the Bishop's Palace; etc., *water-colour and other drawings, and engravings and cuttings from the illustrated newspapers* 46
- 9 10 524 An original Survey of the Parish of St. Dunstan, Stepney, taken in the year 1703, by Joel Gascoyne, *drawn on 4 large sheets of vellum joined together*; and other old Maps and Plans; etc. 23
- 13 525 Stratford. The old "King's Head," the "Black Bull," and other old Taverns; Rokeby House; remains of the old Mill; etc., *all drawings in water-colours by J. P. Emslie, and J. G. Waller* 8
- 35 526 Steam Carriages invented and built by Mr. Walter Hancock of Stratford, *a coloured aquatint published by Ackermann, scarce* 1
- 11 10 527 Bow. "The Plough," and "Black Swan" Inns, *water-colour drawings by J. T. Wilson*; Bow Brewery, *a coloured aquatint by E. Duncan*; Bow Church; etc., *various drawings, engravings, woodcuts, etc.* 27
- 8 528 Bow Bridge, the old structure, *various drawings, engravings and woodcuts*; and demolition of the old Bridge, etc., *a series of four lithographs* 22
- 4 15 529 Views on the River Lea, near Bow, *a series of drawings, dated 1835; and three engravings* 14
- 7 55 530 Bromley. The old Palace, supposed to have been a residence of King James I; and Bromley Hall, *water-colour and pencil drawings by J. C. Richardson, and J. P. Emslie*; and Map of the District from Rocque's large Survey 8
- 7 531 West Ham. The Abbey Mill, *a sketch by G. Nattes*; Dr. Dodd's House, and other Old Houses in Church Street; etc., *water-colour drawings by J. P. Emslie*; and one engraving 10
- 2 532 East Ham Old Church, *a water-colour drawing*; and a collection of drawings in water-colours, sketches, etc. of Monuments and Tombs in the Churches of East Ham and West Ham 48
- 5 55 533 Barking. Barking Church; Monuments and Tombs in the Church and Churchyard; etc., *a collection of drawings and sketches, engravings, woodcuts, etc.* a parcel

## RIVER-SIDE PARISHES TO THE EAST OF THE TOWER.

- 534 The Thames between Billingsgate and London Bridge; and Tower Wharf, *water-colour drawings by R. Cleveley*, 1791 2 34
- 535 Demolition of Houses in clearing the Site of St. Katharine's Docks, *a water-colour drawing by E. Dayes*; Opening of St. Katharine's Dock, 1828, *an aquatint by E. Duncan, in colours*; and Plan of Improvements to the Port of London, 1804 3 12
- 536 East Smithfield. The Red Lion Brewery, after D. Wolstenholme, *a mezzotint*; Old Houses in East Smithfield and its vicinity, *water-colour drawings by F. Calvert, etc.*; and various Tradesmen's Cards and other engravings 24 6-10
- 537 Ratcliffe. A collection of drawings, engravings, woodcuts, etc., relating to Ratcliffe Highway and its vicinity; Burial of the body of the suspected murderer John Williams at the corner of Cannon Street Road (his remains were unearthed in 1886); etc. *a parcel* 55
- 538 Ratcliffe. Ruins after the great Fire in 1794, *an aquatint by T. Malton, scarce*; Plan of the extent of the Fire; the Church of St. George's in the East, *water-colour drawings by J. Buckler and others, and various engravings*; etc. 16 7-10
- 539 Welleclose Square. The old Danish Church (taken down 1869), the exterior and interior by J. Kip, *scarce*; the Court-room, Prison-cell, etc. of the old Sessions House, *drawings by J. P. Emslie*; etc. 7 2
- 540 The London Docks. A collection of Views, Plans, etc., also Plans for proposed Docks at the Customs House and other places, *various engravings, etc., including three large coloured aquatints by D. Havell, and W. Daniell* *a parcel* 11-13
- 541 Wapping. Old Taverns and other Houses in various parts of Wapping, *drawings, all but one, in water-colours by J. P. Emslie and J. T. Wilson* 8 10
- 542 Wapping Old Stairs; "The Turk's Head," and other old river-side Taverns, etc., *water-colour drawings by J. T. Wilson and others, and two engravings, one by Rowlandson* 8 11
- 543 An old Ship used as the Chapel for Seamen, by D. Havell, after J. Gendall, *an aquatint in colours*; St. John's Church; The Wapping Concert; etc., *some scarce* 16 10



- 10 10 544 The River-side near Wapping, with shipping and figures, *a drawing in water-colours in the manner of Owen* 1
- c 545 The Thames Tunnel. A collection of engravings, lithographs, woodcuts, etc., of the construction of the Tunnel, the inundations of 1827 and 1837, the Opening Ceremony; etc. *a parcel*
- 8 546 Shadwell. Early Plans of the district; old Taverns and other houses in various parts of Shadwell, *water-colour and pencil drawings by J. P. Emslie and others, and a few woodcuts, etc.* 23
- 5 15 547 St. Paul's Church, Shadwell, the old Church, taken down in 1817, *a drawing in water-colours by R. B. Schnebbelie, with the engraving*; other drawings and engravings of the same and of the present Church 20
- 10 548 Limehouse. Map of the district, circa 1740, by Rocque; Entrance to the Regent's Canal; old Taverns and other houses; etc., *various water-colour and other drawings, engravings and aquatints* 12
- 5 15 549 The Church of St. Ann's, Limehouse, *various drawings and engravings including a small highly-finished drawing in water-colours by G. Shepherd, 1816, with the engraving*; and others relating to Limehouse Reach; etc. 27
- 14 10 550 Limehouse. Old water-side and other Inns and Taverns, *drawings by J. T. Wilson and J. P. Emslie, mostly in water-colours* 10
- 49 551 Shipbuilding near Gun Dock with numerous figures, *a drawing in water-colours by T. Rowlandson*; and another 2
- 13 552 Limehouse Reach, *a drawing in water-colours by R. Cleveley, c. 1790*; the breaking-up of the "Impérieuse," and other drawings and sketches of Shipping off Limehouse 11
- 21 553 The River and Shipping at Limehouse, 1793, *a large aquatint after R. Dodd*; Limehouse Reach, *an aquatint after W. Anderson, in colours*; and other engravings and drawings 12
- 5 10 554 Poplar. All Saints Church; the High Street; "The Folly" Tavern; etc., *various drawings and engravings* 18
- 8 555 Poplar. Old Inns and Taverns, *water-colour drawings by J. T. Wilson and J. P. Emslie* 6
- 556 The West India Docks, *a collection of drawings, aquatints, lithographs, etc., several in colours* *a parcel*

- 557 The East India Docks, and the Isle of Dogs, *various drawings and engravings, including a series of water-colour sketches in the Isle of Dogs taken in the year 1835* 26
- 558 Blackwall. Map of the district by Rocque; *and a collection of drawings, engravings, a few woodcuts, etc.* a parcel 11
- 559 The Launch of the "Bombay Castle" at Blackwall, 1789, *a large aquatint by R. Dodd* 1

## WHISTLER'S ETCHINGS OF SCENES ON THE THAMES.

- 560 Westminster Bridge (*Wedmore*, 36)
- 561 Limehouse (37), *early state*
- 562 Tyzac, Whiteley & Co. (39)
- 563 Black Lion Wharf (40)
- 564 The Pool (41)
- 565 Thames Police, Wapping (42)

\* \* \* All the above are very fine early impressions.





## FIFTH DAY'S SALE.

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### Bayswater, Oxford Street and Holborn, and Districts to the immediate South.

LOT 566.



OTTING HILL GATE; Bayswater Gate; old Mansion in the Bayswater Road; Campden House; etc., *water-colour and other drawings, and engravings* 18

- 567 The Hippodrome Race Course (site of Lansdown Crescent, etc.)—*The Last Grand Steeple-chase, by C. Hunt, after H. Alken, the set of 4, old coloured impressions; Views, Plans, etc.* 10
- 568 The old Bayswater Tavern (on the bank of the West-bourne), by Paul Sandby, *a drawing in water-colours; One Tree Field, a drawing in water-colours, and the engraving* 3
- 569 Old Houses near Kensington Gravel Pits, etc., *drawings by H. Nattes and others, engravings and woodcuts* 16
- 570 The Bayswater Conduit (site of Talbot Square), *water-colour and other drawings, and an engraving* 8
- 571 Bayswater Chapel; Kensington Park Gardens; etc., *various drawings, engravings and lithographs* 22
- 572 Tyburn Turnpike, by Schutz, after Rowlandson, *old coloured impression; Camelford House, sketches by T. H. Shepherd; etc.* 10
- 573 Tyburn. Henrietta Maria doing penance at Tyburn Gallows, *proof before letters, rare; Executions of Jesuits and others, various engravings, etc., including a curious broadside entitled "The Groans of Newgate," some rare* 21

- 574 Tyburn. Execution of Earl Ferrers, *various engravings of the execution, portraits, etc., some scarce* 9 *10*
- 575 The Funeral Procession of Queen Caroline, the soldiers firing on the people at Cumberland Gate (the Marble Arch); remains of the ancient Conduit discovered at the corner of North Audley Street; old Houses in Oxford Street; etc., *water-colour and other drawings, engravings, cuttings from the illustrated newspapers, etc.* a parcel *815*
- 576 Grosvenor Market; old Houses in Mount Street; etc., *water-colour and other drawings, by J. P. Emslie, J. Appleton, etc., a few woodcuts and engravings* 22 *17*
- 577 Grosvenor Square, from Stow's Survey; others by J. Maurer, T. Bowles and other engravers, *one in two states of the plate* 8 *5*
- 578 Grosvenor Square, the aquatint by R. Pollard, after E. Dayes, *open-letter proof* 1 *20*
- 579 Grosvenor Square, by Malton and others; Houses in Upper and Lower Grosvenor Street, *drawings by Nattes; etc.* 10 *12*
- 580 Claridge's Hotel, Brook Street, the old building, *a series of drawings by J. P. Emslie, taken just previous to its demolition in 1894; etc.* 12 *16*
- 581 "The York Minster" and other old Taverns in the neighbourhood of Grosvenor Square, *water-colour drawings by J. T. Wilson; Garnerin's parachute descent (the ascent was made from the Volunteers' Ground, North Audley Street); etc.* 15 *10*
- 582 Old Houses in Oxford Street near the end of Davies Street; others in Gilbert Street, etc., *drawings in water-colours by J. Appleton and others; and an early engraved Plan of the district* 11 *18*
- 583 Stratford Place, views of Aldborough House; The Lord Mayor's Banqueting House that formerly occupied this site; etc., *water-colour and other drawings, engravings, etc.* 11 *2*
- 584 Maps of the Parish of St. George's, Hanover Square, *one a drawing on vellum; old houses and other buildings in Conduit Street, Savile Row, etc., including water-colour drawings by T. H. Shepherd, F. Nash, and other artists* 16 *19 10*
- 585 Hanover Square, by Sutton Nicholls, Boydell, Malton, and other *some in different states of the plates; and two drawings* 11 *20*

- 18 586 Hanover Square, the aquatint by R. Pollard, after E. Dayes *open-letter proof* 1 *Ben*
- 7 587 St. George's, Hanover Square, *a large drawing in water-colours, circa 1780; others of the exterior and interior at different periods, including drawings by F. Nash and T. H. Shepherd, and various engravings* 16 *Spe*
- 12 10 588 St. George's Church, *a drawing in sepia by T. Malton; and the aquatint for which the drawing was made* 2 *do*
- 2 15 589 The Hanover Square Concert Rooms, various drawings, engravings, woodcuts, etc. of the exterior and interior; Admission Tickets, engraved by Bartolozzi, Schiavonetti, and others, *some scarce* 27 *Robt*
- 10 10 590 Oxford Market, *a drawing by R. B. Schnebbelie, 1817; two other drawings of the same; Argyll House, Great Marlborough Street; etc., mostly water-colour and other drawings* 16 *Ben*
- 2 5 591 Figg's Fencing Room (near Adam and Eve Court), Handbill advertising a Combat, *rare; "The Bruiser Bruis'd, or, The Knowing Ones taken in" a fight between Broughton and Slack, a broadside with woodcut illustration, rare; etc.* 7 *Cur*

## THE PANTHEON.

- 20 592 Views of the exterior and interior at different periods, *drawings including one by T. H. Shepherd, in sepia; others by C. J. Richardson, etc., and various engravings* 16 *Ell*
- 5 593 "The Inside of the Pantheon in Oxford Road," by R. Earlom, after C. Brandoin; and another, a Tea-party in one of the Boxes, by Humphry (see lot 290), *open-letter proof* 2 *Spe*
- 6 10 594 The Theatre and other views of the interior; Ruins of the Pantheon after the Fire in 1792; Architectural Details, etc., *water-colour drawings, engravings, play bills, etc.* 14 *Ell*
- 12 595 "The Installation Supper as given at the Pantheon, by the Knights of the Bath, on the 26th of May, 1788," *on four long sheets, coloured, the names added in MS.; etc.* 6 *B*
- 10 596 A Masquerade Scene in the Pantheon, by C. White, *rare, from the Gulston collection; Lady dressing for a Masquerade, in the manner of Bonnet, in colours, no margin; etc.* 5 *Spe*
- 10 597 Masquerade Admission Tickets; The Return from a Masquerade, a mezzotint published by Carington Bowles; etc. 9 *Ell*

- 598 Interior of the Rotunda at the Pantheon, by W. Humphry, after E. Martin; a Tea-party in one of the Boxes, by the same, after Edwards, *open-letter proof*, probably a mistake for the New Pantheon in Spa Fields; etc. 3  
*well*
- 599 "Miss Rattle dressing for the Pantheon" and "Lady Betty Bustle and her Maid Lucy preparing for the Masquerade at the Pantheon," both mezzotints published by Carington Bowles; etc. 4
- 600 "The Butcher's Wife dressing for the Pantheon"; and other mezzotints published by Carington Bowles, etc. 9  
*is*
- 601 Mr. Lunardi's Balloon, as Exhibited in the Pantheon, 1784, by V. Green after F. G. Byron; and the same, *a drawing in water-colours, said to be the original from which the engraving was made* 2  
*94*
- 602 "The Prospect Before Us," dancers at the Pantheon Theatre; Tickets for performances in aid of the New Musical Fund; portrait of Beard, by J. McArdell; etc. 7  
*well*
- 603 The Conservatory and other parts of the interior after the reconstruction of the building in 1834, *water-colour drawings by C. J. Richardson, etc.; others miscellaneous* 22  
*is*
- 604 The Princess's Theatre; houses in various parts of Oxford Street and places in the immediate vicinity; *drawings, engravings, cuttings from the illustrated newspapers; etc. a parcel* 5  
*well*
- 605 Meux's Brewery at the corner of Tottenham Court Road, before the construction of New Oxford Street; and Combe's Brewery in Castle Street, *both coloured aquatints, no margins* 2  
*bb*
- 606 Tradesmen's Shop Bills, etc. relating to Oxford Street, New Bond Street, etc.; *and a few miscellaneous drawings, etc.* 25  
*wards*

#### HOLBORN AND ITS IMMEDIATE VICINITY.

- 607 The old "Hare and Hounds," Buckridge Street; and other old Taverns and other buildings, mostly demolished in the formation of New Oxford Street; Plans for proposed new streets in the district, etc., *several water-colour and pencil drawings by H. Lawes, T. H. Shepherd and others* 15  
*llis*
- 608 Broad Street, St. Giles's; Endell Street; New Oxford Street; and other places in the vicinity; *a collection of water-colour and pencil drawings by F. Shepherd and others, engravings, and a few woodcuts* 22  
*eye*



- 55 609 Red Lion Square; Theobald's Road; Hatton Garden; Saffron Hill; etc., *a similar collection* 44 Wa
- 710 610 Holborn. Southampton Row; Whetstone Park; Kingsgate Street; etc., *a similar collection* 45 me
- 14 611 Gray's Inn; Bird's-eye view of Gray's Inn and its vicinity by Sutton Nicholls, *first and second states*; Entrance to Gray's Inn from Holborn, *drawings by V. Davis, F. Shepherd and others, mostly in water-colours*; etc. 9 Ne
- 95 612 Gray's Inn Chapel, exterior and interior views, *water-colour drawings by J. P. Emslie and others, and a few engravings*; others of the Hall, etc. 13 Ba
- 2 613 Gray's Inn Hall, *drawings, engravings, photographs, etc.*; the Screen in the Hall, *a series of 4 drawings by C. J. Richardson* 18 Ne
- 410 614 Sir Matthew Hale, by G. Vertue; other portraits of inhabitants of Gray's Inn; views of the Gardens, etc., *some drawings* 25 b
- 85 615 Fulwood's Rents. Lord Bacon's and other old houses in Fulwood's Rents, *water-colour and pencil drawings by J. P. Emslie, G. Maund, and others*; portrait of Sir Francis Bacon; etc. 10 Ba
- 10 616 Old Houses in Holborn pulled down for the widening of Chancery Lane; Brooks's Market; etc., *water-colour and pencil drawings by J. C. Appleton, J. P. Emslie and others* 7 me
- 1110 617 The old entrance to Gray's Inn Lane from Holborn before it was widened; old Inns and Taverns in Gray's Inn Lane; etc., *water-colour drawings by J. T. Wilson and others, a few woodcuts, etc.* 15 b
- 7 618 Gray's Inn Lane. Old Houses and other buildings in Gray's Inn Lane, and Gray's Inn Road, *water-colour and pencil drawings by T. H. Shepherd, G. Scharf, C. J. Richardson, and others, and a few engravings* 15 b
- 910 619 Gray's Inn Lane; Portpool Lane; and other places in the vicinity, *water-colour and pencil drawings by J. P. Emslie and others, and a few engravings, photographs, etc.* 13 b
- 620 Gray's Inn Coffee House, by E. Allen, *scarce*; the Holborn Lottery Office; Leather Lane; etc., *mostly drawings in water-colours and in pencil* 11

- 621 Middle Row and the entrance to Gray's Inn Lane, a *water-colour drawing by J. C. Buckler*, 1823; Staple Inn and Middle Row, by V. Davis; etc. 5 14 10
- 622 Middle Row; Staple Inn; the demolition of Middle Row in the year 1867; etc., *water-colour and other drawings, a few woodcuts, etc.* 12 11 10
- 623 Staple Inn. The old buildings in Holborn; the Courtyard; etc., *drawings, engravings, modern etchings, etc.* 25 5 10
- 624 Staple Inn Hall, exterior and interior views; old houses in South Square; etc., *water-colour and pencil drawings by T. H. Shepherd, J. P. Emslie, and others, and 2 engravings* 15 6 10
- 625 Holborn Bars; the Holborn Distillery and other houses; "Blue Boar" Inn; "Bull" Inn; the old "French Horn" Tavern; etc., *water-colour and other drawings by F. Shepherd, J. Appleton and other artists, and a few woodcuts, etc.* 20 18
- 626 Brooke House, and Brooke's Market, portraits of Sylvester Petyt, and of Lord Brooke; etc., *water-colour and other drawings by C. J. Richardson and others, and a few engravings* 17 16 10
- 627 Brooke Street, the House in which Chatterton committed suicide; and other old Houses in the vicinity, *water-colour and other drawings by various artists, a few engravings, etc.* 15 13
- 628 Holborn. The "Black Swan" Inn, 1754, *a drawing in india ink, from Horace Walpole's Collection*; and Furnival's Inn, *various drawings, engravings, etc.* 11 5
- 629 Holborn. Ridler's Hotel; The "Rose and Crown" Inn; The "Bull and Gate" Inn; and other old Houses in the vicinity, *water-colour and other drawings by T. H. Shepherd and others, and a few woodcuts, etc.* 18 7 10
- 630 Furnival's Inn, by Sutton Nicholls; the Courtyard at the time of its demolition for rebuilding in 1820, *two drawings by R. B. Schnebbelie, with the engravings in Wilkinson's Londina*; etc. 13 5 10
- 631 Furnival's Inn, demolition of the old Hall, 1819, *a water-colour drawing by R. B. Schnebbelie*; others of the exterior of the Hall, etc., *drawings and engravings* 11 4 10
- 632 Leveridge the musician (resided and died in High Holborn), by Pether after Frye; other portraits; a few Tradesmen's Cards, etc. 23 2 10

7. 633 Leather Lane; The "Robin Hood" Tavern; the "Nag's Head" Inn; the old "Bell" Inn, Holborn; etc., *water-colour drawings, pencil sketches, woodcuts, etc.* 21 *me*
- 5 634 Holborn. Old Houses near Ely Court, etc.; and Skinner Street (which replaced the old thoroughfare of Snow Hill and was itself demolished for the construction of Holborn Viaduct), *various engravings, etc.*; and a portrait of Alderman Skinner, *a drawing in water-colours* 23 *La*
- 4 5 635 Ely Palace, 1776, shortly before it was pulled down, and a Plan of the same, *drawings by J. Carter, in water-colours; and other drawings and engravings* 15 *do*
- 11 636 Ely Chapel (St. Etheldreda's), *water-colour drawings by G. Shepherd, V. Davis, F. Shepherd, and other artists, engravings, woodcuts, etc.* 28 *me*
- 9 10 637 Holborn Hill, Thavies Inn, and buildings in the vicinity, *water-colour and other drawings, engravings, etc.* 14 *Acce*
- 10 638 Holborn Hill. The Church of St. Andrew, *a large aquatint by F. C. Lewis; and various drawings and sketches, engravings, etc.* 20 *Spe*
- 8 10 639 Shoe Lane. Bangor House (demolished about 1826), *a drawing by S. Ireland, 1799, in water-colours; other drawings and engravings of the same and of other old Houses in the vicinity* 13 *La*
- 5 10 640 Shoe Lane. The Copper and Brass Works of Russell, Pontifex and Co. (parts of the building were remains of the ancient "Oldbourne Hall"), *an etching finished by hand as a drawing; the coloured aquatint of the same; etc.* 13 *Spe*
- 13 10 641 Holborn Hill, and Skinner Street; various water-colour and other drawings, engravings, etc., including a large drawing in outline showing the thoroughfare as it existed in 1863 before the commencement of the demolitions for the Holborn Viaduct 23 *La*
- 7 642 Snow Hill. The old "Saracen's Head" Inn; the Haberdashers' Almshouses; etc., *water-colour and other drawings, a few engravings, etc.* 19 *Col*
- 10 10 643 Snow Hill. The old "George" Inn; the "King's Arms" Inn; Lamb's Conduit, on Snow Hill; etc., *water-colour drawings by T. H. Shepherd and others; and a few engravings, etc.* 19 *a*

- 644 Holborn Viaduct. Proposals for a Viaduct over Holborn Valley at various periods; Plans and Views of the structure as carried out, etc. *a parcel* 6
- 645 St. Sepulchre's Church, *a Collection of water-colour and other drawings by V. Davis, J. Carter, and other artists*; engravings, etc., of the Church at various periods; View of the Interior, Architectural Details, Antiquities discovered during the restoration of the Church, etc., *a series of drawings by H. Hodge* 47 11
- 646 St. Sepulchre's Church. Jonathan Wild and other Criminals passing the Church on their way to execution, *various engravings, drawings, etc., and a few woodcuts* 15 15
- 647 Giltspur Street Compter, *a drawing by G. Shepherd, 1812, in water-colours*; and *other drawings, engravings, etc.* relating to the same and to Holborn Bridge, Fleet Market, and other places in the vicinity 22 13
- 648 Tradesmen's Shop-bills, Pictorial Advertisements, etc. mostly relating to Holborn and Snow Hill, *some curious and rare* 53 9

## Christ's Hospital, Newgate, The Old Bailey and St. Martin's le Grand.

- 649 Christ's Hospital. Miscellaneous views of the different buildings; portraits of Edward VI; a Blue-coat Boy, after J. Cristall, *printed in colours*; etc. 25 7
- 650 Christ's Hospital. The New Hall and other buildings, by various engravers, and *a drawing in sepia, by T. H. Shepherd* 24 7 10
- 651 The Old Cloisters, Christ's Hospital, *a drawing in water-colours, by J. Buckler* 1 11
- 652 The Grammar and Mathematical Schools, *a large drawing in water-colours, by J. Shaw, 1831* 1 11
- 653 Interior of the Great Hall with the Boys at dinner, *a very large drawing in water-colours by the same* 1 11
- 654 The Screen and Organ in the Great Hall, *a drawing in water-colours by A. Shaw*; and The Old Cloisters, etc. *a series of 4 pencil drawings by T. H. Shepherd, 1821 and 1831* 5 11

- 12 655 Christ's Hospital, interior and exterior views of the different buildings, *including coloured aquatints published by Ackermann, a few drawings, etc.* 14 *Can*
- 4 15 656 Laying the Foundation-stone of the New Hall, 1825, *large original sketch*; views of the different buildings, *engravings, woodcuts, etc.* a parcel *a*
- 1 5 657 The Annual Orations in the Great Hall, after T. Stothard, and the Key-plate 2 *a*
- 16 10 658 Broad-sides of the words and music of the "Psalms of Thanksgiving," sung by the Boys at Easter, 1643, 1687, 1698 and other years, *rare* 6 *d*
- 21 659 Christ's Church, Newgate Street, and the ancient Priory of the Grey Friars, *water-colour and pencil drawings by S. Ireland, F. Nash and others, and various engravings* 29 *d*
- 5 660 Newgate. Title-page to "Herba Parietis, or the Wall Flower," with view of the old Gate-house Prison, *circa 1650, scarce*; The Great Fire of London, showing Newgate, etc., *a drawing in water-colours (engraved in Wilkinson's Londina)*; the same subject by W. Birch, etc. 10 *Spe*
- 8 5 661 Remains of old Newgate discovered in the year 1787, *a series of drawings by J. Carter, from the Collection of J. C. Nichols* 8 *d*
- 7 10 662 Old Houses in Newgate Street, and the Old Bailey; Old Newgate Pump; etc. *water-colour and pencil drawings by C. J. Richardson and others, and a few woodcuts, etc.* 16 *Run*
- 1 1 663 Old Bailey. The old Justice Hall, an engraving in the manner of W. Hollar, *very rare*; others of the Sessions House that succeeded the above building 8 *Me*
- 6 664 "A LOOKING-GLASS FOR TRAYTORS," a contemporary Broad-side, with an engraving showing the Trial of the Regicides at the old Justice Hall, details of the Trials, etc. in letterpress, *extremely rare* 1 *San*
- 11 12 665 Exterior of the Sessions House, *a drawing in water-colours by G. Shepherd*; Interior of the Central Criminal Court, etc. *a series of 4 pencil drawings by T. H. Shepherd, and one engraving* 6 *SL*
- 2 10 666 Trials at the Central Criminal Court; G. Cruikshank's satire on the One-Pound Bank-note; Surgeons' Hall; etc.; *water-colour and pencil drawings, engravings, and a few woodcuts* 31 *Ref*

- 667 Newgate Prison at different periods, *drawings and engravings, including an outline drawing by T. Malton, and the aquatint for which the drawing was made*; Plans for rebuilding the Prison in 1835; etc. *a parcel* 5
- 668 Newgate Prison. Execution of three Murderers, Feby. 23, 1807, when 28 persons lost their lives in the crowd; others of Executions; the Press Yard; the Condemned Cell; etc. *water-colour drawings, engravings, a few woodcuts, etc.* 42
- 669 "A Fleet of Transports under Convoy," *a mezzotint published by Carington Bowles*; Convicts at work at Woolwich; etc. *some rare* 12
- 670 "The Miserys of a Gaol," and "The Representations of the several Fetters, Irons and Ingines of Torture, that were taken from the Marshalsea Prison," *two curious engravings, each with several compartments, showing the barbarities formerly perpetrated on Prisoners, both rare* 2
- 671 Bambridge on Trial for Murder (in the Fleet Prison), after Hogarth; others relating to old forms of punishment, etc.; portraits and A. L. s. of John Howard 19

# PORTRAITS OF CELEBRATED CRIMINALS,

MOSTLY OF THOSE WHO WERE IMPRISONED IN NEWGATE.

- 672 Jack Sheppard, by G. White, after Sir J. Thornhill (*C. S. 42*), *first state*; and another 2
- 673 Jack Sheppard, chained in the cell in Newgate, by different engravers, *some very rare*; and an engraving divided in compartments showing the particulars of his escape from Newgate, 1724, *also very rare* 8
- 674 Jonathan Wild passing St. Sepulchre's on his way to execution; "The Funeral Procession of the celebrated Mr. Jonathan Wild," *a contemporary engraved Broadside, extremely rare*; and others 7
- 675 Colonel Charteris, as he stood in the dock, by G. White (*C. S. 12*); William Parsons, by J. Brooke; James Sheppard, by J. Faber, senior; Pamphlets on the Trial of James Sheppard; etc., *some scarce* 13
- 676 Mary Blandy; Sarah Malcolm; Margaret Rudd; Dr. Dodd, and other Criminals, *some curious and rare* 40



- 2 677 James McLeane, the highwayman, "The Ladies Hero," 1750, *Edw*  
whole-length; others of Ladies visiting him in Newgate,  
etc., *all scarce* 5
- 4 15 678 "The Exact Representation of Daniel Malden's two Surprising  
Escapes out of Newgate," an engraving in 8 compartments,  
*extremely rare*; portrait of Malden, *the rare original print*,  
*with Caulfield's copy*; etc. 7
- 1 679 Elizabeth Canning, *a mezzotint by McArdeell, very fine impres-* *Feb*  
*sion*; and Elizabeth Canning and Mary Squires, two  
portraits on one plate, *very rare* 2
- 4 680 "An Exact Representation of the Story of Elizabeth Canning," *Edw*  
*an engraving in 6 compartments*; Elizabeth Canning at the  
house of Mother Wells; 2 Satirical Prints relating to the  
Trial; etc., *all scarce* 6
- 4 681 "Elizabeth Canning's Dream—dreamt soon after her arrival *b*  
in America," *a Broadside with engraving at top*; portraits  
of Canning, and Squires the gipsy; and other engravings  
and a drawing relating to the Trial, etc., *some very curious*  
*and rare (a number of cuttings from contemporary news-*  
*papers, not counted)* 24
- 3 10 682 Elizabeth Canning as she stood at the Bar to receive Sentence, *Bar*  
*a Broadside with engraving at top*; and the same plate  
as previously used for a similar Broadside relating to James  
McLeane, *both rare* 2
- 2 10 683 Portraits of Lord George Gordon; engravings of the destruction *Edw*  
of Newgate Prison by the Mob, and others relating to the  
"No Popery" Riots, *some rare (a number of cuttings from*  
*contemporary newspapers, not counted in the lot)* 18
- 5 5 684 Comfort in Prison, containing portraits of Lord George Gordon *b*  
and others, *a drawing in colours by R. Newton*; *with the*  
*aquatint for which the drawing was made* 2
- 9 15 685 Lord George Gordon and other Prisoners with their friends at *b*  
a game of racquets, *a drawing in colours by R. Newton*;  
and "Promenade in the State Side of Newgate," *an aqua-*  
*tint by the same, rare* 2
- 1 15 686 Renwick Williams, "The Monster," *various portraits, engravings,* *ph*  
*handbills, etc., relating to him, some curious and rare* 12
- 2 5 687 The Original MS. Order for the Execution of Governor Wall;  
original MS. Certificates for the payment of Rewards in  
Criminal Cases, etc. *Cou* 13

- 688 George Barrington the fashionable pickpocket; Mary Audrey cutting up the body of her husband; and other representations of Crimes, portraits of Criminals, etc., *some curious and rare* 29 3/10
- 689 The Cato Street Conspirators; the murder of Mr. Weare; Richard Patch and other Criminals, *a collection of portraits and other engravings, handbills sold at the time of executions, etc., some curious and rare* a parcel 5
- 690 "Last dying Speeches and Confessions" of notorious Criminals executed about the years 1820 to 1830, *a very curious collection; also a few portraits, etc.* a parcel 3 5
- 691 Engravings and Drawings of portraits of Criminals and others; and a large number of woodcuts from the illustrated newspapers, etc., relating to the Tichborne Trials, and other "causes célèbres" a parcel 6

## ST. MARTIN'S LE GRAND.

- 692 Remains of the Church and Sanctuary on the site of the General Post Office, original sketches by B. Howlett, E. Bell and others; *and various engravings, etc.* 27 7/10
- 693 The Old General Post Office in Lombard Street; the Courtyard, by Sutton Nicholls; the front of the House in Lombard Street as built by Sir R. Vyner, *a drawing in water-colours by S. Ireland, 1799*; Views of the interior; Royal Mails starting from the Post Office, *an aquatint by Kimely; etc.* 8 4 5
- 694 The Site of the Post Office before the demolition of the old houses, *aquatint by J. Baily*; the same, *a water-colour drawing*; The Residence of Titus Oates in Oat Lane near St. Martins Le'Grand, *a drawing in water-colours by F. Shepherd*; Portrait of Titus Oates, *in water-colours*; etc. 5 8
- 695 The "Bull and Mouth" Inn, on the site of the new Post Office Buildings; Coach starting from the Inn Yard, after Henderson, *coloured*; Post Chaises, etc., in the Inn Yard, after Alken, *coloured*; *and various sketches, etc.* 7 8 10
- 696 The "Bull and Mouth" Inn, *a water-colour drawing, in the manner of Gavarni*; The old Inn Yard demolished in 1830, *drawing in pencil by T. H. Shepherd; and 3 other drawings* 5 2 10

- 8 697 Miscellaneous views of the General Post Office, *engravings, drawings, lithographs, etc.* 37 *Koll*
- 11 10 698 The General Post Office with the Royal Mails and Carts preparing to start, *a coloured aquatint, scarce, slightly damaged* 1 *Say*
- 32 699 The Royal Mail starting from the General Post Office, by R. G. Reeves, after J. Pollard; and a different treatment of the same subject, by the same artists, *both coloured* 2 *a*
- 8 15 700 "Alphabetical List of the Most Remarkable Places that the Penny-Post-Office goes to in the Country," *circa 1718*; Maps showing the boundaries of the General and Two-penny Post Deliveries; Costumes of Postmen, etc. 20 *Koll*
- 10 10 701 The Edinburgh Royal Mail leaving St. Martins Le Grand in a fog, by G. Hunt, after J. Pollard, *in colours*; etc. 4 *Bau*
- 23 702 Royal Mail Coaches in the great snow storm of 1837, after J. Pollard, *a series of coloured lithographs, old impressions* 4 *Sain*

END OF SALE.



Total of Sale

£ 6230. 12. 0

# GARDNER SALE ENDS.

## 50 THE PANTHEON RECALLED.

D.T.

3 Feb. 1923

Messrs. SOTHEBY, W.

ance, &c., at 1 per ce

In London

In the Country.

Together

Properties are inspec

ion, at a fee

In London

In the Country.

Together

NO

NOTICES OF ALL SA

*Mondays ...*

*Tuesdays...*

*Saturdays*

NOTICES OF SPECIAL S

*Thursdays*

*Saturdays*

*Monthly in the Burlin*

*Bookman's Journal.*

*Journal des Arts (Paris).*

*Gazette de l'Hotel Drouot (Paris).*

*American Art News.*

*Chicago Daily News.*

*Philadelphia North American.*

*New York Times.*

*New York Evening Post.*

*Boston Evening Transcript.*

and International Studio.

We are told that in January, 1772, two thousand persons "of the highest rank and fashion" assembled in the newly-erected Pantheon in Oxford-road to admire James Wyatt's "superb architecture." As a sort of Crystal Palace it was used in 1784 for a festival in commemoration of Handel (the centenary of his birth and twenty-five years after his death). Yet in the same year a bigger crowd went to see Lunardi's balloon when it was exhibited before the aeronaut's first ascent from English ground. A month before, by the way, J. Tytler had gone up into the air from Edinburgh. The Frenchmen, De Rozier and Charles and Robert, were the pioneers in 1783. In the Gardner sale yesterday Valentine Green's engraving of Lunardi's "balloon as exhibited at the Pantheon," with F. G. Byron's original sketch, fetched £94 (Ellis and Smith). Last Tuesday there was an engraving of the destruction of another balloon in the garden of Lord Foley's house. While on this subject it is interesting to recall that the first English book on the possibility of flying was by written by Bishop Wilkins, of Chester, "Mathematical Magic," 1648. This was probably the cause of that popular romance of flying, "Peter Wilkins," published in 1750, nine years before Dr. Johnson wrote his "Rasselas," containing the oft-quoted remarks on flying.

Reverting to the Pantheon, one should note that "The Installation Supper by the Knights of the Bath on May 26, 1788" fetched £12, and masquerade scenes £14. Incidentally two aquatints of Meux's Brewery (before the construction of New Oxford-street) and Combe's Brewery made £37 (Webb). Before this a set holding Tyburn Turnpike brought £42, and an aquatint of Grosvenor-square £20. For a series containing a view of the house in Brooke-street in which Chatterton committed suicide £13 was given. The Christ's Hospital set included two drawings of the hall with the boys at dinner, and of the grammar and mathematical schools in 1831, for which Mr. Daniell paid £82. The section of portraits of famous or infamous criminals with parcels of last dying speeches and confessions did not find a throbbing market. £1 ended mezzotints of Elizabeth Canning and Mary Squires. "Jonathan Wild passing St. Sepulchre's on his way to execution," and other engravings, fetched only £6 5s; the more cheerful drawing of "Lord George Gordon and other Prisoners with their friends at a game of rackets," realising £9 15s. The five days' sale, representing about a quarter of the Gardner collection, totalled £5,870 12s. The last lots were devoted to old St. Martin's Le Grand, a pair of engravings of the Royal Mail starting from the General Post Office, by Reeves after Pollard, realising £32 (Sargant). At Christie's a picture of the Perthshire Hills, by D. Y. Cameron, R.A., brought 260gs (Wallis), and a water-colour by Birket Foster, "Children Chasing Butterflies," 160gs.

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BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1923.

1875  
MAR 1  
1899

SOTHEBY, WILKINSON & HODGE

34 & 35, NEW BOND STREET, W. (1)

CATALOGUE  
OF  
VALUABLE PICTURES  
BY  
OLD MASTERS,

INCLUDING THE PROPERTIES OF

*The late Sir Ernest George, R.A., of 71, Palace Court, W. ;*

*W. D. Clark, Esq., of 44, Berkeley Square, W. ;*

*The Rev. J. C. Galutherie, of Englemere, Sheringham,*

*AND OTHER PROPERTIES.*

Day of Sale.

WEDNESDAY, THE 7TH OF MARCH.

1923.



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*The Rev. J. C. Gawthorne, of Englemere, Sheringham,*

*and OTHER PROPERTIES, comprising*

EXAMPLES OF THE ITALIAN, DUTCH AND ENGLISH SCHOOLS

BY OR ATTRIBUTED TO

G. A. BOLTRAFFIO

C. M. DUBUFE

T. GAINSBOROUGH, R.A.

J. B. VAN LOO

J. P. DE LOUTHERBOURG, R.A.

J. VAN MIEREVELT

P. NEEFS

SIR H. RAEBURN, R.A.

C. SAFTLEVEN

JAN STEEN

TINTORETTO

P. DEL VAGA

TOGETHER WITH A FEW

MODERN PICTURES,

BY SIR ALFRED EAST, R.A., LAURA KNIGHT, A.R.W.S., R.W.A.,

SIR WM. LLEWELLYN, R.A., J. OLSSON, R.A., R.W.A., ETC.

---

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

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*The Rt. Hon. Sir MONTAGUE BARLOW, P.C., K.B.E., M.P., G. D. HOBSON, M.V.O. & F. W. WARRE, O.B.E., M.C.*

*Auctioneers of Literary Property & Works illustrative of the Fine Arts,*

*AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)*

*On WEDNESDAY, the 7th of MARCH, 1923,*

*AT ONE O'CLOCK PRECISELY.*

---

May be Viewed Two Days prior.

Catalogues may be had.

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- I. The highest bidder to be the buyer. If any dispute arise the Auctioneer shall have absolute discretion to settle it; and to put any disputed lot up again immediately.
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- III. All lots are sold subject to the right of the seller or his agent to bid or to impose a reserve.
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- VII. Upon failure of the buyer to comply with any of the above conditions, the money deposited in part-payment shall be forfeited; and the defaulter at this sale shall make good to Messrs. SOTHEY, WILKINSON & HODGE any loss arising from the re-sale, together with their charges and expenses in respect of both sales.

To prevent confusion no purchases can be claimed or removed during the sale.

---

*Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,*

SOTHEY, WILKINSON & HODGE,

34 & 35, New Bond Street, London, W. (1).

Telegraphic Address:

"Abinitio, Wesdo, London."

Telephone: (2 lines)

Mayfair 1784, 1785.

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# CATALOGUE

OF

# VALUABLE PICTURES

by Old Masters.

---

Wednesday, March 7th, 1923.

---

OIL PAINTINGS.

FRAMED.

Various Owners.

---

J. M. MOLENAER.

LOT

- 1 The Topers: Two Men and a Woman drinking in a cellar  
*Panel* 18 in. by 14 in.

8 10

HOBBEMA.

- 2 The Outskirts of a Village, buildings amongst trees and a road  
 with figures on the left: a sluggish stream with a man  
 fishing on the right  
*Panel* 18½ in. by 26½ in.

6 10

TITIAN.

- 3 St. Mary Magdalen in the desert  
*Panel* 20½ in. by 15½ in.

6 10

## GOYA.

25

- 4 An old Beggar-woman ; half-length, seated, holding a stick *Bourne*  
*Canvas* 35 in. by 25 in.

## EARLY GERMAN SCHOOL.

15

- 5 Portrait of a Young Lady ; three-quarters length, wearing a white *Kn*  
 satin dress trimmed with gold lace and a pearl head-dress  
 Inscribed with the dates of birth and death, 1558-1587, of  
 the subject  
*Panel* 30 in. by 21½ in.

## M. MARIESCHI.

191

- 6 View of a Seaport, with the ruins of a magnificent triumphal *Winch*  
 arch on the right  
*Canvas* 27 in. by 37 in.

## P. NEEFS.

35

- 7 Interior of a large late Gothic Church ; in the fore-ground Christ *ma*  
 expelling the money-changers  
*Panel* 30 in. by 40 in.

## JAN STEEN.

155

- 8 A Family Party feasting in a garden  
*Canvas* 26 in. by 33 in. *Jan*

## JURIAAN VAN STREECK.

1632-1678.

13

- 9 Card-players. A Boy in a scarlet coat and fur cap, and a cavalier *U*  
 in a rich dress playing cards on a table upon which are  
 objects of still life

Signed

*Canvas* 42 in. by 40 in.

\* \* \* From the collection of the Baron Martignac.

## M. T. VAN MIEREVELT.

- 10 Portrait of Johan van Oldeubarnevøldt, wearing a ruff  
 In decorated ornamental frame  
*Canvas* 18½ in. by 14½ in. 4

## G. B. PIAZZETTA.

- 11 A Boy Pilgrim, holding a hat, a rosary and a pilgrim's staff (bust)  
*Canvas* 20 in. by 18 in. 5

## FLEMISH SCHOOL.

16th century.

- 12 The Virgin and Child with Saints: Composition of sixteen  
 figures on and surrounding a terrace  
*Panel* 19½ in. by 30½ in. 5

## CORNELIS SAFTLEVEN.

c. 1608-1681.

- 13 Landscape with ruins, figures and cattle  
 Signed C. S.  
*Panel* 14½ in. by 19½ in. 8

## FLORENTINE SCHOOL.

Early 16th century.

- 14 Tabernacle, with arched top, supported by a shaped console,  
 painted with a cherub, the centre containing a picture of  
 the Virgin and Child  
*Panel* 41 in. by 23 in. 13

## SPANISH SCHOOL.

16th century.

- 15 St. Anthony kneeling in penitence; above is an angel holding  
 the vernicle  
*Panel* 20 in. by 15 in. 4



The Property of the late Sir Ernest George, R.A.  
of 71, Palace Court, W.

PERINO DEL VAGA.

9. 16 Portrait of Eleanora d'Este, of Ferrara, her fair hair is plaited and gathered up under a silk cap of red and green shot silk. She wears a low-necked dress, and pink scarf, and round her neck a string of pearls, with pendant *Yut*  
In carved wood frame  
*Canvas* 22 in. by 17½ in.

EARLY VENETIAN SCHOOL.

30. 17 A Saint preaching to a large group of men, attired in most interesting costumes, on gold background figured to represent fine damask *Ma*  
In old Gothic frame  
*Canvas* (*See Illustration*) 45 in. by 34 in.

SPANISH SCHOOL.

10. 18 The Virgin and Child, with another figure *Yut*  
*Canvas* 29 in. by 24 in.

UNKNOWN.

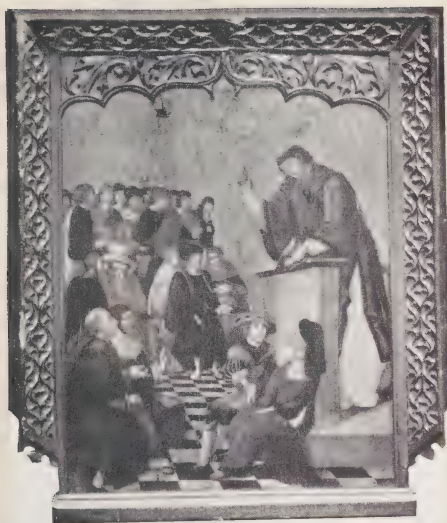
- 8 10 19 Portrait of a Lady, wearing wide ruff, sable trimmed robe, and Renaissance jewellery *Leg*  
In fine old Italian frame of architectural design  
*Canvas* 17 in. by 14 in.

UNKNOWN.

6. 20 Portrait of an elderly Woman, wearing high ruff and fur-trimmed black velvet robe *Yut*  
In fine old Italian frame, carved with masks and scrolls  
*Canvas* 20 in. by 17 in.

UNKNOWN.

- 3 10 21 Portrait of a Venetian Boy, wearing red velvet cap, white linen embroidered tunic and crimson fur-trimmed cloak *Gea*  
*Canvas* 18 in. by 14 in.



Sale, March 7th.—Early Venetian School—Painting in Old Gothic Frame.  
Country Life.

The Property of the late Sir Ernest George, R.A.  
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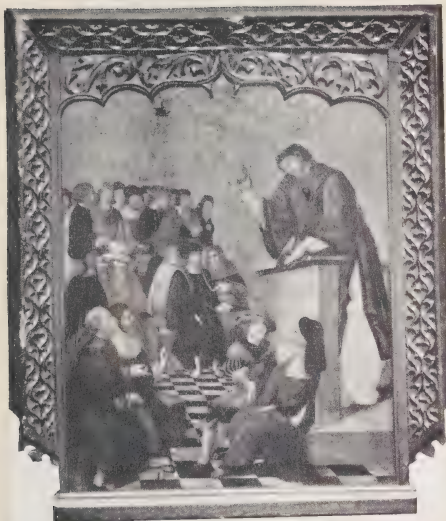
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UNKNOWN.

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*Canvas* 18 in. by 14 in.



Sale, March 7th.—Early Venetian School—Painting in Old Gothic Frame.  
*Country Life. 3<sup>rd</sup> March. 17*



## HONTHORST.

- 22 *gall* Portrait of a Man, attired as a Roman warrior, slashed leather sleeves and crimson robe *5 10*  
 In carved wood frame  
*Canvas* 29 in. by 22 in.

## UNKNOWN.

- 23 *byl* Portrait of a Venetian Senator, wearing crimson cap, trimmed with fur, upon his long natural hair, brown robe, and in his right hand an open book *3*  
 Carved frame  
*Canvas* 26 in. by 20 in.  
 \* \* Below the portrait is the inscription "Alterius non sit qui suis esse potest." *2 10*

## TINTORETTO.

- 24 *ngl* Portrait of a Man, wearing curious turban-like red head-dress and a brown coat *26*  
*Canvas* 11 in. by 9 in.

## BOLTRAFFIO.

- 25 *grate* A Portrait of a Lady, of the Bonfiglioli family of Bologna (*circa* 1500; *this artist was a pupil of Leonardo da Vinci, and his work is extremely rare*) *26*  
 In fine old frame, inlaid with formal ornaments and balanced scrolls in silver  
*Canvas* 14 in. by 10 in.

## UNKNOWN.

- 26 *byl* St. Sebastian, with landscape in background *5*  
 In ebony and red tortoiseshell frame  
*Canvas* 7 in. by 5 in.

## UNKNOWN.

- 27 *to* Madonna and Child *6*  
 In fine old Italian carved wood frame, with three cupids, scrolls and wreaths  
*Canvas* outside measure 21 in. by 17 in.



## EARLY ITALIAN.

6. 28 A Panel, painted with a priest kneeling at the altar, to whom appears a vision of the risen Saviour, in the background the figure of a bishop and the emblems of the Passion *Geo*

*Panel*

18 in. by 8½ in.

## UNKNOWN.

- 1/10 29 A Group of Cupids with a goat, 15 in. by 12 in. ; and another, with two heads painted on a gold background (2) *O*

- 4 5 30 A pair of small Portraits of a Lady and Gentleman ; and another of a Crowned Queen, surrounded by border of flowers, 8½ in. by 6½ in. 3 *Geo*

- 4 31 A Sketch, after Gainsborough, in old oval frame, 29 in. by 25½ in. ; and an empty Frame, with carved wood waved mouldings, 18½ in. by 15 in. 2 *Wto*

## HENRIETTA RAY.

- 1/15 32 First Sketch for "The Sirens," R.A., 1903

*Canvas*

5 in. by 10½ in. *Bo*

## ERNEST NORMAND.

- 1/15 33 Head of an Italian Girl

In deep carved wood ebonized frame

*Canvas*

4½ in. by 4 in. *Geo*

## WATER-COLOURS.

## GEORGE CLAUSEN.

- 10 34 A Seascape, with mountainous shore in distance *Hoo*

7½ in. by 10 in.

## MARESCO PIERCE.

- 10 35 Dieppe Harbour

10½ in. by 15 in. *Geo*

And an Engraving, by BARTOLOZZI 2

## The Property of a Gentleman.

---

### TIEPOLO.

- 36 The Adoration of the Magi

2

*Canvas*

24 in. by 39 in.

### LUINI.

- 37 The Madonna and Child, the Madonna wearing green robe lined with red

20

*Oak panel*

27 in. by 18 in.

### HOLBEIN SCHOOL.

- 38 Portrait of a Man, with small beard, wearing black doublet and narrow white frill, holding gloves in his right hand

10

*Panel*

17 in. by 13 in.

### CAMPIDOGGIO.

- 39 A pair of Paintings of Fruit and Flowers

4

*Canvas*

19 in. by 24 in.

### ENGLISH SCHOOL.

- 40 Portrait of a Lady, wearing white dress with low neck, her dark hair held by a string of pearls

8 10

*Canvas*

35 in. by 27 in.

### GUARDI.

- 41 A Coast Scene, with figures and a tower and buildings in the background

3

*Canvas*

8 in. by 10½ in.

### E. BRISTOW.

1787-1876.

- 42 An Interior, with a farmer in smock frock with his dog, and a large pile of vegetables, etc.

8 10

*Canvas*

14 in. by 21 in.

## J. WOOTTON.

- 25 43 A pair of Paintings of Racehorses and Jockeys *horses*

*Canvas*

12 in. by 19 in. 2

## ROMNEY.

- 26 10 44 A Portrait of a Young Girl, with dark hair, wearing a mob cap trimmed with blue ribbon and a dark green costume and red scarf; she is leading a younger child, dressed in brown coat with dark brown hat *Paint*

*Canvas*

28 in. by 23 in.

## AART VAN MAES.

*Born 1620.*

- 6 45 A Riverside Village in the grip of winter, with snow-covered mills and houses; villagers skating and in the foreground groups of people *Wise*

Signed

*Panel*

22 in. by 32 in.

## DUTCH SCHOOL.

- 25 46 The Moon rising over the Sea, with sailing craft just putting out

*Canvas*

24 in. by 28 in. *Steel*

## ANTON GRIEF.

1670-1715.

- 1 47 Two Huntsmen resting in an open glade, and discussing the spoils *Gift*

*Canvas*

22 in. by 29 in.

## VELASQUEZ SCHOOL.

- 15 48 A Portrait of a Man, with pointed beard and lace collar

*Canvas*

29 in. by 22 in. *Wood*

## FLEMISH SCHOOL.

- 15 49 Cavaliers leaving the Inn

*Canvas*

18½ in. by 21 in. *Ob*

## CANALETTO.

- 50 Venice, the Grand Canal, with the Rialto 51  
*Canvas* 11 in. by 15 in.
- 51 A painting of an Early Steamship, said to be the first paddle-boat to cross the Atlantic 11  
*Canvas* 25 in. by 38 in.
- 52 Another of a Steam Yacht in a Gale 17 14  
*Canvas* 17 in. by 25 in.
- 53 Another of the old cross-Channel Paddle-boat ("Victoria") 18  
*Canvas* 19 in. by 41 in.

## ALKEN.

- 54 "His Lordship's Gig on a Frosty Morning" 2 2  
*Canvas* 17 in. by 13 in.

## The Property of W. D. Clark, Esq.

of 44, Berkeley Square, W.

## HOGARTH.

- 55 Sir Robert Walpole, K.G., bust, turned to the right, with Garter chain 3 10  
*Canvas* 30 in. by 25 in.
- 56 Portrait of Sir Joshua Reynolds, half-length, turned to the right, in feigned oval 4.  
*Canvas* 30 in. by 25 in.
- And another 2

## ALESSANDRO LONGHI.

- 57 Portrait of a Lady in green brocade dress, with blue mantle, three-quarter length 4  
*Canvas* 38 in. by 30 in.

## MYTENS.

- 14 58 Portrait of a Gentleman in black dress and white ruff, holding his gloves in his left hand, three-quarter length *Bury*  
*Panel* 44 in. by 33 in.

## PIETRO ANTONINI.

1771.

- 25 59 View of Naples *Gros*  
*Canvas* 26 in. by 53 in.  
 And another 2

## AFTER SIR J. REYNOLDS.

- 210 60 The Snake in the Grass  
*Canvas* 50 in. by 40 in. *Tracy*

## SCHOOL OF RUBENS.

- 20 61 Portrait of the Archduke Albert, three-quarter length, turned to the right  
*Canvas* 44 in. by 33 in. *Hack*

## SIMON VAN DOUW.

1660.

- 11 62 Cavalry Battle  
*Canvas* 36 in. by 60 in. *Bea*

## MIEREVELT.

- 44 63 Portrait of the Prince of Bohemia, bust, turned to the right  
*Panel* 19 in. by 15 in. *Hugo*

## J. B. VAN LOO.

- 20 64 Portrait of Margaret Woffington; three-quarters length, turned slightly to the left *Rege*  
*Canvas* 36 in. by 28 in.

## BORGOGNONE.

- 4 65 Cavalry Battle  
*Canvas* 14 in. by 43 in. *Hood*
-

## Another Property.

---

A. VICKERS.

1786-1868.

66 Landscape ; ploughing, in the distance a town on a river 14 .

Signed on the back and dated 1854

*Panel*

*9½ in. by 12 in.*

A. VICKERS.

1786-1868.

67 Waterfall on the Derwent near Matlock 14 .

Signed on the back and dated 1854

*Canvas*

*10½ in. by 15½ in.*

A. VICKERS.

1786-1868.

68 In Taff Vale, June 15 .

Signed and dated 1864

*Canvas*

*8 in. by 20 in.*

A. VICKERS.

1786-1868.

69 River Scene, with figures and cattle 15 .

Signed and dated 1849

*Canvas*

*12 in. by 18 in.*

J. C. IBBETSON.

1759-1817.

70 Grasmere

*Canvas*

*16½ in. by 22 in.*

A. J. WOOLMER.

*Exhibited* 1827-1850.

71 "What is Life?" an allegory

Signed

*Canvas, oval*

*14 in. by 12 in.*



## W. HAVELL.

1782-1857.

210

- 72 On the Thames, Twickenham: sunset
- Serra*

Signed

Canvas

11 in. by 16 in.

## SCHOOL OF HOGARTH.

210

- 73 The Forcible Abduction, a Scene in France; twenty-two figures with a coach outside a large building
- Kenb*

Canvas

16½ in. by 23½ in.

## TURNER.

19.

- 74 Coast Scene near Calais

Canvas

17½ in. by 24½ in.

\* \* \* From the Charles Birch collection. *Black*

## P. J. DE LOUTHERBOURG, R.A.

1740-1812.

210

- 75 A Thunderstorm with a boat going to wreck on a rocky shore

Canvas

23½ in. by 31½ in. *Beal*

## SCHOOL OF T. HUDSON.

1701-1779.

4

- 76 Portrait of a Little Girl. Whole-length in blue and grey dress, beside her kneels a negro boy
- ab*

Canvas

47½ in. by 36½ in.

## E. DAYES.

1763-1804.

11

- 77 View of Welshpool. The town in the middle distance in bright sunshine, the mountains beyond half hidden by a retreating storm. Figures on rising ground near the spectator
- Pape*

Signed and dated 1803

Canvas

37½ in. by 51½ in.

## N. G. PHILIP.

- 78 Bust of an Ecclesiastic, wearing peacock-blue robes and gold pectoral cross

/ /

Richard

Signed

Panel

15 in. by 12½ in.

## JAN VICTOORS.

c. 1620-1676.

- 79 Market Scene. A woman selling and a man buying vegetables

87

Litzel

Canvas

24½ in. by 21 in.

## JAN VICTOORS.

c. 1620-1676.

- 80 Market Scene. An old woman with poultry and a young woman with a basket of cabbages

8

6

Canvas

24½ in. by 21 in.

## SALVATOR ROSA.

- 81 Classical Landscape with buildings on a rocky height

rod

Canvas

19 in. by 25½ in.

/ 15

---

 Various Owners.
 

---

## N. POUSSIN.

- 82 Classical Landscape with figures

No

Canvas unframed

13 in. by 15½ in.

/ /

## FRENCH SCHOOL OF DELACROIX.

1825.

- 83 Spanish Landscape with a muleteer and two mules

No

Signed (illegibly) and dated

Panel

8¼ in. by 10 in.

/ 15

## CLAUDE MARIE DUBUFE.

2. 83A The Surprise; half-length of a woman at a window

Canvas

13½ in. by 11 in. Gro

\* \* Engraved by Reynolds and Cousins.

## ADAM WOLFGANG TÖPFFER.

1765-1847.

14. 84 Drilling Recruits, numerous figures in a landscape, a castle on the right Bal

Signed and dated 1818

Panel

15 in. by 19 in.

And Recruits on the march through a village, by the same; a pair 2

## ADAM WOLFGANG TÖPFFER.

1765-1847.

10. 85 A Peddling-Draper at the door of a cottage

Signed and dated 1811

Panel

14 in. by 11 in. a

And Haymakers taking shelter under a tree, by the same; a pair 2

## FRANS VERHEYDEN.

- 22 85A Cattle grazing in a meadow

Signed F. V.

Canvas

10½ in. by 13 in. Ash

## J. MENGES.

1883.

- 4 10 86 Portrait of Manet in a landscape holding a portfolio

Panel

10 in. by 8 in. do

## G. CHAMBERS.

1803-1840.

- 14 87 A pair of Views on the Thames at Greenwich, with shipping, etc. Gro

Millboard

6 in. by 7½ in.

J. O. BANKS.

- 88 Woman and Child outside a cottage door 14 in. by 11 in. 22

ENGLISH SCHOOL.

- 89 A Town on a River 12½ in. by 23 in. 115

ENGLISH SCHOOL.

- 90 Portrait of a Lady Artist holding a palette and brush  
30 in. by 25 in. 6 10

ALLAN RAMSAY.

- 90A Portrait of a Lady ; half-length, seated looking at the spectator,  
wearing pink dress with white stomacher and ruffles and  
small lace cap  
Canvas 27 in. by 22½ in. 6

- 91 Portrait of Sir Henry Irving, small half-length  
Canvas 8½ in. by 6½ in.

HERRING.

- 92 A race-horse with jockey  
14 in. by 17½ in. 10

GAINSBOROUGH.

- 92A The Hon. Mrs. Graham  
Millboard 11½ in. by 10 in. 1 1

GUERCINO.

- 92B The Magdalen  
In glass case, copper 9 in. by 6 in. 2

## The Property of a Gentleman.

---

J. B. PYNE.

1800-1870.

- 310 93 Siverno, Italy. The town on a hill in the middle distance *Harford*

Signed and dated 1846

*Canvas*

35 in. by 50 in.

ATTRIBUTED TO P. F. POOLE, R.A.

1807-1879. *Passer*

- 94 The Coming Deluge

*Canvas*

37 in. by 47 in.

J. F. HERRING, SENR.

1795-1865.

- 20 95 A White Horse in a Stable *Harford*

*Canvas*

22 in. by 30 in.

SIR H. RAEBURN, R.A.

1756-1823.

- 21 96 Portrait of Dr. Rutherfoord, Naturalist, bust, slightly to the right, wearing white neck-cloth, blue coat, and buff waist-coat *Yayl*

*Canvas*

30 in. by 25 in.

---

# The Property of the Rev. J. C. Gawtherne

of Englemere, Sheringham.

The 5<sup>th</sup> son of Randolph John M. Margt Sawtherne the 3<sup>rd</sup>  
 dau. of John M. Francis Grawtherne.

THOMAS GAINSBOROUGH, R.A.

1727-1788.

Chaplin to Sec. 11

- 97 Portrait of the Rev. Randolph Marriott, Rector of Darfield, Yorkshire. He married Lady Diana Feilding, third daughter of Basil, fourth Earl of Denbigh. Bust, three-quarters to the left, looking at the spectator, wearing white wig and bands and black cassock

Canvas

30 in. by 25 in.

## Another Property.

E. MATHON.

- 98 View of a Farm, with straw rick in foreground; and companion

Panel

13 in. by 23 in.

P. ROSSERT.

- 99 Scene on the Shore at Trouville

Panel

9½ in. by 16 in.

ARTHUR WARDLE.

- 100 Landscape, with three lions peering over a rock (exhibited at the Royal Academy, 1900)

Canvas

J. OLSSON, R.A., R.W.A.

- 101 Rough Sea

Canvas

13 in. by 19 in.



## AUSTIN BROWN.

15

- 102 A Wayside Cottage, moonlight  
Canvas

10 in. by 16 in. *Case*

## LAURA KNIGHT, A.R.W.S., R.W.A.

14

- 103 The Bathers  
Canvas

16 in. by 19½ in. *Case*

## SIR WM. LLEWELLYN, R.A.

6 10

- 104 Near Padstow, Cornwall  
Canvas

30 in. by 40 in. *Case*

## JAMES CHARLES.

21

- 105 The Hayfield  
Canvas

25 in. by 40 in. *Case*

## SIR ALFRED EAST, R.A.

19

- 106 "Where the Sunlight Lingers" (*exhibited at the Royal Academy, 1885*)  
Canvas

22 in. by 36 in. *Case*

## J. ARMSTRONG.

- 107 Landscape and River, with fishermen  
Canvas  
And 3 others

20 in. by 30 in. *Wichdr*

1914. 15. 0.

END OF SALE

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### B. FOREIGN.

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SOTHEBY, WILKINSON & HODGE.

1923.

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*of Rokeby, Castle Barnard.*

---

G. LANFRANCO.

1580-1647.

LOT

- 1 Study for a figure of the Virgin, seated in contemplation, on clouds

*Black and white chalk on bluish-grey paper 23 in. by 17 in.*

\* \* From the collection of Sir Joshua Reynolds.

G. LANFRANCO.

1580-1647.

- 2 Study for an Apostle seated on clouds, with separate details of heads and hands. For a triangular pendentive

*Black and white chalk on buff paper 17 in. by 22 in.*

\* \* From the collections of J. Richardson, Junr., and Sir Joshua Reynolds.

35

5

## D. ZAMPIERI—DOMENICHINO.

1581-1641.

4 4

- 3 Whole-length of a Woman in a loose pinafore
- Hun

*Black and white chalk on grey paper* 13½ in. by 6½ in.

And six others by the same

7

\* \* \* All from the collection of Sir Joshua Reynolds.

## CARLO MARATTA.

1625-1713.

4 10

- 4 Two Studies of the Head of an Old Man

*Black chalk on bluish-grey paper* 11½ in. by 10¼ in.

\* \* \* From the collections of J. Richardson, Junr., T. Hudson and Sir Joshua Reynolds.

And five others

6

## F. PRIMATICCIO.

c. 1504-1570.

4 15

- 5 Reclining Figure of a nude Aged Man

*Red chalk* 4⅜ in. by 6⅞ in. Line

\* \* \* From the collections of Sir Peter Lely, J. Richardson, Senr., T. Hudson, and Sir Joshua Reynolds.

And five others; *mostly from the Reynolds collection*

6

## ANNIBALE CARACCI.

1560-1609.

11

- 6 A Priest administering the Sacrament to prisoners
- Para

*Bistre, pen and wash* 8⅞ in. by 7 in.And five others; *some from the Reynolds collection*

6

## PIETRO DA CORTONA.

1596-1669.

54

- 7 Mater Dolorosa
- Reg

*Black chalk on light brown paper* 12½ in. by 10¼ in.

And six others

7

## G. A. DA PORDENONE.

1483-c. 1530.

- 8 An Amorino seated on clouds holding a drum

*Hubbard* Red chalk 7¼ in. by 4¾ in.

\* \* \* From the collection of Sir Joshua Reynolds.

And five others; *all from the same collection* 6

## F. PARMIGIANINO.

1504-1540.

- 9 The Virgin with the Child in her lap

*de* Red chalk 7 in. by 5 in.

\* \* \* From the collection of Sir Joshua Reynolds.

And five others; *mostly from the same collection* 6

## BACCIO BANDINELLI.

1493-1560.

- 10 A nude Man protecting a fallen companion

*Rugt* Pen and bistre 15½ in. by 9⅞ in.

\* \* \* From the collection of Sir Joshua Reynolds.

And five others; *some from the same collection.* 6

## ATTRIBUTED TO GIORGIONE.

1477-1510.

- 11 Head of a Young Bearded Man in a hat

*Jackson* Black and red chalk. 13⅞ in. by 10 in.

## GIULIO ROMANO.

c. 1492-1546.

- 12 The Chariot of the Sun: Study for the Ceiling in the Palazzo del Te, Mantua

*Rugt* Bistre, pen and wash 21⅜ in. by 9⅛ in.

\* \* \* From the collection of Sir Joshua Reynolds.

And four other Decorative Designs by the same artist; *from the same collection* 5

## JACOPO TINTORETTO.

c. 1512-1594.

24. 13 A nude seated Boy

*Black chalk*13 in. by 9 in. *boh*

\* \* \* From the collection of Sir Joshua Reynolds.

And a somewhat similar but slighter Study by the same artist;  
*from the same collection* 2

## GIANPIETRINO.

fl. 1510-1530.

25. 14 Head of a Girl smiling, turned three-quarters to the right

*Black and white chalk on bluish-grey paper*11 $\frac{5}{8}$  in. by 8 $\frac{1}{4}$  in. *d*

\* \* \* From the collections of J. P. Zoomer and J. Richardson,  
 Junr.

## SCHOOL OF M. VAN HEEMSKERK.

1498-1574.

- 16 Venus and Adonis. Elaborate composition of six figures in  
 a wooded landscape *Rug*

Signed I. C.

*Pen and bistre washed with purple*11 $\frac{1}{2}$  in. by 15 $\frac{5}{8}$  in.

And three Prints and a Sheet of Facsimiles

5

## P. P. RUBENS.

1577-1640.

52. 16 Study of a Group of Nude Figures for the Descent of the Damned *boh*

*Red chalk and bistre wash*15 $\frac{5}{8}$  in. by 9 $\frac{3}{8}$  in.

\* \* \* From the collection of Sir Joshua Reynolds.

## T. GAINSBOROUGH, R.A.

1727-1788.

- 17 Bust of a Man with a squint, gesticulating with crossed hands *Pas*

*Black and white chalk on buff paper*19 $\frac{1}{2}$  in. by 13 $\frac{1}{4}$  in.

# The Property of H. G. Reid, Esq.

of 87, Wellesley Road, Gunnersbury.

## ABRAHAM VAN DIEPENBEECK.

1596-1675.

- 18 Design for a Title-page, with figures of Justice and Charity; the arms of Amsterdam above

5/10

*Signed*

*Bistre, pen and wash*

11 in. by 6½ in.

*Right*

## THEODOOR VAN TULDEN.

1606-1676.

- 19 Design for a Title-page, with a figure of Roma and other allegorical personages

3/5

*Pen and bistre*

7¼ in. by 5½ in.

And a similar Design, with a figure of St. Francis

*Two on one mount*

*do*

## THEODOOR VAN TULDEN.

1606-1676.

- 20 Design for a Title-page, with many emblematic figures

5/10

*Signed*

*Bistre, pen and wash*

12½ in. by 8½ in.

*do*

## LAMBERT LOMBARD.

1505-1566.

- 21 Design for a Mural Monument with reliefs of the Last Judgment and Resurrection

15/10

*Signed and dated 1561*

*Bistre, pen and wash*

10 in. by 6 in.

*do*



## ABRAHAM VAN DIEPENBEECK.

1596-1675.

5 10

- 22 Design for a Mural Monument to the Van Den Broeck Family, *Paris*  
1660

Signed *9 S**Black and red chalk and bistre wash* 13 $\frac{3}{8}$  in. by 10 $\frac{1}{2}$  in.

## JAN DE WIT.

1695-1754.

1 15

- 23 Cupids Hunting. Design in the style of a relief

Signed

*Ink pen and wash* 4 $\frac{1}{2}$  in. by 8 in. *Berth*

And another

Two on one mount

## PERINO DEL VAGA.

1499-1547.

2 15

- 24 Design for the Decoration of a Lunette with grotesques, etc. *Wit*

*Bistre, pen and wash, semi-circular* 9 in. by 15 in.

And two others

3

## FLEMISH SCHOOL.

16th century.

5 5

- 25 Design for Stained Glass in the tracery of a window, with subjects from the Lives of the Saints

Inscribed Martin

*Ink, pen and wash, arched top* 8 $\frac{1}{2}$  in. by 10 $\frac{1}{4}$  in.

## SOUTHERN GERMAN SCHOOL.

dated 1543.

4 15

- 26 Four Designs for the Border of a Plate in engraved metal or painted pottery. Grotesques with satyrs, etc. *Lug*

*Bistre, pen and wash*

Four on one mount

## L. F. DE LA RUE.

c. 1720-1765.

- 27 Design for an Altar, with statues, etc.

*Parsons**Pen and bistre washed with grey*9 $\frac{7}{8}$  in. by 5 $\frac{1}{2}$  in.

/ 5

And a Design for a Title-page

2

*& Sons*

## MICHAEL RYSBRACK.

1693-1770.

- 28 A Frieze of Amorini with goats

*do**Bistre, pen and wash*2 $\frac{7}{8}$  in. by 15 $\frac{1}{4}$  in.

/ /

And two Flemish Decorative Designs

3

## FRAMED.

## Various Owners.

## F. ALBANO.

1578-1660.

- 29 The Virgin and Child. Whole-length figures seated

*Partridge**Red and white chalk on greyish-blue paper* 20 in. by 13 in.

3

## SIR A. VAN DYCK.

1599-1641.

- 30 Portrait of Cornelius Van der Geest. Standing facing the spectator, the face turned to the right. His hands at his waist holding gloves

*Boenders**Black chalk*11 $\frac{1}{4}$  in. by 8 $\frac{1}{2}$  in.

5 / 10

\* \* Study for the sketch in grisaille engraved (in reverse) by Paulus Pontius in the "Iconographie."

## F. L. T. FRANCIA.

1772-1839.

- 55 31 Banks of a Canal with barges and figures

Signed

*Water-colours*5½ in. by 8½ in. *Ag*

## THOMAS GAINSBOROUGH, R.A.

52. 32 A Rocky Landscape with trees

*Pen and sepia, with a little colour heightened with white*

9 in. by 12 in.

\* \* From the collection of Miss Brande, of Chiswick Mall. *Peters*

## ROMAN.

*Late 18th century.*

- 25 33 Five miniature Views of Rome. The Forum, Ponte Molle, Tomb of Caecilia Metella, Fountain of Trevi, Coliseum and Castle of St. Angelo

*Minutely finished in body colours. In two frames*2 *Yeld*

## ISAAC JOHNSON OF WOODBRIDGE,

*d. 1799-1816.*

- 45 34 Grapes, Flowers, Butterflies and other Insects on a marble slab

Signed

*Minutely finished in water-colours*15 in. by 13 in. *Gall*

## MOREAU LE JEUNE.

- 145 34A Elaborate Architectural Composition intersected by a river on which a pageant is taking place, watched by countless spectators on the quays and bridge. Described in an inscription pasted at the back as a *fête donnée sur l'eau* in celebration of Louis XVI's marriage *Leha*

*Pen and Indian ink with wash folded, 13 in. by 32 in.*

## The Property of Mrs. David Sellar,

*of 55, Chester Square, S.W.*

J. DOWNMAN, A.R.A.

1750-1824.

- 35 Portrait of Lady Oakeley. Helena, only daughter of Robert 50  
Beatson of Kilrie, Fife, born 1762, married 1777 Sir  
Charles Oakeley, Bart., Governor of Madras, died 1839.  
Great-grandmother of the owner

Drawn 1780

*Crayons on paper, oval*

*7½ in. by 6¼ in.*

## The Property of Captain E. Green,

*of Conway House, Topsham, Devon.*

JOHN DOWNMAN, A.R.A.

1750-1824.

- 36 Portrait of Jeremiah Milles, Dean of Exeter (1714-1784). Half-  
length in profile to the right, wearing a white wig, black 20  
coat, cassock and sash. In the background to the right is a  
distant view of Exeter Cathedral

Signed and dated 1783

*Crayons on paper, oval*

*9 in. by 7¼ in.*

- \* \* Dr. Milles was President of the Society of Antiquaries,  
and, having taken an active part in the controversy over  
Chatterton's Poems, the antiquity of which he defended,  
became a *bête-noire* of Horace Walpole's.

## JOHN DOWNMAN, A.R.A.

1750-1824.

- 48 . 37 Portrait of Mrs. Milles. Half-length in profile to the left, hair powdered and dressed with kerchief on the top of the head, low-necked black bodice with muslin fichu and cuffs over pink dress. Landscape to the left *Wellc*

Signed and dated 1780

*Crayons on paper, oval*9 in. by 7 $\frac{1}{4}$  in.

- \* \* Mrs. Milles was Edith, daughter of Dr. John Potter (c. 1674-1747), Archbishop of Canterbury, a well-known classical scholar and archæologist, and wife of Jeremiah Milles, Dean of Exeter.

## The Property of the Hon. Mrs. Pomeroy.

REMBRANDT.

- 10 . 38 The Annunciation *Relin*

*Sketch in sepia*7 $\frac{1}{2}$  in. by 7 in.

\* \* From E. A. Leatham's collection.

## The Property of a Gentleman.

ALBRECHT DÜRER.

- 250 . 38A View of Nuremberg. View of the town of Nuremberg, with various inscriptions, concerning the identity of the buildings ("Zum helig geist spital," "S. Egidij Kirchen," "Tirgarttner Tor," "lug inss lant," "Wolff munzersss hus") *both*

*Pen and ink, with some touches of water-colour*3 $\frac{3}{4}$  in. by 7 $\frac{3}{4}$  in.

\* \* Collection, Geheimrat von Feder, Karlsruhe.

Reproduced and commented upon by Lippmann, No. 438.

THE PROPERTY OF  
General the Hon. Sir R. Stuart Wortley,  
*Highcliffe Castle, Hants.*

---

DRAWINGS IN RED CHALK, FROM THE PAINTINGS OF VAN DYCK,  
AND PROBABLY BY BERNARD BARON, 1700-1766

- |               |  |                   |    |
|---------------|--|-------------------|----|
| <i>Clydel</i> | 40 John, Prince of Nassau, and Family<br><i>A fine drawing in red and black chalks</i> | 20½ in. by 18 in. | 55 |
| <i>ab</i>     | 41 King Charles I and Family<br><i>In red chalk</i>                                    | 21 in. by 16 in.  | 55 |
| <i>ab</i>     | 42 King Charles I on horseback, with the Duc d'Epemon<br><i>In red chalk</i>           | 21 in. by 16 in.  | 4  |
| <i>ab</i>     | 43 The Pembroke Family (from the painting at Wilton)<br><i>In red chalk</i>            | 17 in. by 27 in.  | 99 |

The Property of a Gentleman.

---

FRAMED.

BAROCCIO.

- |                   |  |                    |      |
|-------------------|--|--------------------|------|
| <i>Reitlinger</i> | 44 Christ between the Magdalen and St. Nichola of Bari<br><i>Pen and bistre with wash, heightened with white</i> | 11½ in. by 12½ in. | 4610 |
|-------------------|--|--------------------|------|

GUERCINO.

Study of a Man with long flowing beard

*Pen and bistre with wash* 9½ in. by 7½ in.

\*.\* From the collections of J. Richardson, Senr. and W. Young  
Ottley 2



## ITALIAN SCHOOL.

- 4 45 Study of a Girl's Head *Rindou*  
*Coloured chalks on blue paper* 11 in. by 8 in.  
 \* \* \* Collection, R. Houlditch.

## T. GAINSBOROUGH.

- 26 46 The Cottage Door *Thomson*  
*Black chalk* 11½ in. by 7½ in. *C.*

## CHARLES JACQUES.

- 3 3 47 The Prodigal Son  
 Signed below on the right *honung*  
*Black chalk* 9½ in. by 13½ in.

## PH. DE KONINCK.

- 41 48 View of a Plain, with a city in the distance on the right, and  
 the sea visible on the left; some figures in the foreground *Peters*  
*Water-colour* 9¾ in. by 21½ in.  
 [See ILLUSTRATION].

## MAX LIEBERMANN.

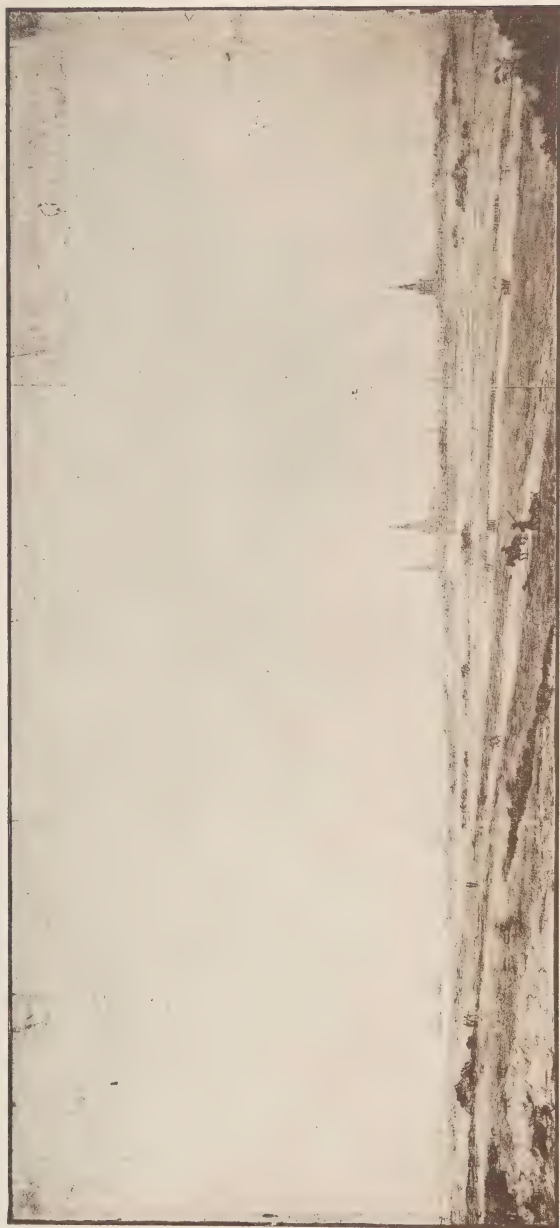
- 42 49 Study for the picture of "Women knitting Nets" in the  
 Kunsthalle at Hamburg *Rugt*  
 Signed below on the right  
*Black chalk* 14 in. by 21¼ in.

## A. VAN OSTADE.

- 26 50 Interior of a Cottage with peasants smoking and drinking *Wilco*  
 Signed  
*Pen and bistre with wash* 6½ in. by 9¾ in.  
 \* \* \* From the collection of J. Richardson, Senr.

## G. B. PIAZZETTA.

- 10 10 51 Bust of a Girl holding a basket *Wil*  
*Black and white chalk* 15 in. by 11½ in.



No. 48.







No. 55.

## H. SAFTLEVEN.

- 52 View of an Italian City on a hill by a river, which a peasant with his dog is crossing on a Roman bridge provisionally repaired

8.5

*Boenders*  
*Brush drawing in Indian ink*

9½ in. by 15 in.

\* \* \* From the collection of Paul Sandby.

## N. BERGHEM.

Cattle at Pasture

2

## W. VAN DE VELDE.

- 53 View of the Sea with ships, from the shore; in the distance a ship firing a gun

8

*Boenders*  
*Brush drawing in bistre*

9½ in. by 13 in.

## W. VAN DE VELDE.

- 54 Ships at Sea

*Boenders*  
Signed with the artist's initials above on the left

*Pen and bistre and water-colour*

6¼ in. by 7 in.

8

## CLAUDE.

- 55 A Shepherd tending his flock in the Campagna; the main feature of the composition is a large tree in the centre of the farther foreground

48

*Bruce*  
*Pen and bistre and bistre wash*

19¼ in. by 16 in.

\* \* \* From the collections of Sir Thomas Lawrence and Benjamin West.

[See ILLUSTRATION].

## IN THE PORTFOLIO.

- 56 Baccio Bandinelli: Study of a Nude Figure, *pen and bistre*, 16 in. by 10 in. School of Michelangelo: Two Nude Figures rushing forward, *pen and ink*, 15 in. by 11½ in. Italian School: The Forge of Vulcan, *pen and bistre on blue paper*, 9¼ in. by 10¼ in.; from the P. Crozat (?), J. Richardson, Junr. and Sir Joshua Reynolds collections. Giulio Romano: Horses and Figures, *pen and bistre with wash*, 5½ in. by 17 in.; from the Lanier and J. Richardson collections. Unknown: Scene of Capture, *pen and bistre*, 6½ in. by 8¼ in.

5

5 10



## C. BEGA.

- 10 15 57 A Girl at a Fruit-stall *Will*

*Black chalk on blue paper*

8¼ in. by 6½ in.

- A Girl seated on a tub

*Red chalk*

10 in. by 7¼ in. 2

## P. QUAST.

- Man carrying a basket

*Brush drawing in Indian ink*

7½ in. by 6 in. 3

- 4 5 58 H. Bloemart: Men sitting round a table eating and drinking, *Parsons & Sons*  
*signed, black chalk, pen and bistre and wash, 6¼ in. by 8 in.*  
 Berchem: Woman and Child, *red chalk.* Ostade: Peasants  
 and Children merrymaking, *pen and bistre* 3

## HANS BOL.

- 4 5 59 Christ accompanied by the Apostles addressing two demented men

Signed and dated 1570

*Pen and bistre*

6 in. by 8 in. *Will*

\* \* \* Collection, P. Huart? (*Lugt*, 2084).

## HANS BOL.

- 12 10 60 The Bears destroying the boys who jeered at Elijah

Signed and dated 1584

*Pen and bistre with wash*

5½ in. by 8¼ in. *Lugt*

## P. BRILL.

- 17 61 Landscape by the Sea, with Roman ruins

Signed and dated 1622

*Pen and bistre*

8 in. by 12¾ in. *ab*

## JAN BRUEGHEL, THE ELDER.

- Castle on the Shore of a River

*Pen and bistre with wash in brown and blue*

7¾ in. by 12¼ in.

\* \* \* From the P. H. Lankrink collection.

2





No. 63.

## PHILIPPE DE CHAMPAGNE.

- 62 Head of a Young Man

*Black and red chalk*10 $\frac{1}{4}$  in. by 7 $\frac{3}{4}$  in.

And another

2

19 10

## CLAUDE.

- 63 A Classical Edifice in construction on the shore of the sea

*Pen and bistre*

7 in. by 5 in.

*Borenius* \* \* Collections, J. Richardson, Senr., Earl of Aylesford.

[See ILLUSTRATION].

30

## CLAUDE.

- 64 Study of a Landscape with a river

*Pen and bistre on blue paper*4 $\frac{1}{2}$  in. by 8 in.

14

## P. CODDE.

- 65 Full-length of a Cavalier

*Red chalk*11 $\frac{1}{2}$  in. by 6 in.

23

## W. C. DUYSER.

Interior with soldiers throwing dice

Dated 1629

*Black chalk and wash*

6 in. by 13 in.

\* \* \* From the Fairfax Murray collection.

## DIRK HALS.

Group of Soldiers drinking

*Pen and bistre with wash*8 $\frac{1}{4}$  in. by 10 $\frac{3}{4}$  in.

\* \* \* From the Fairfax Murray collection.

3

## COTES.

- 66 Head of a Lady

*Black and white chalk on tinted red ground* 17 in. by 13 in.

1 10

## SCHOOL OF VAN DYCK.

Four Ladies' Portraits, *on one mount*

And another

3

## C. DUSART.

- 67 Peasant with broad-brimmed hat seated  
*Black and red chalk on blue paper*

9 in. by 7 in. *Meentjan*

## Peasant Drinking

*Black and red chalk*

9 in. by 3½ in.

## Merry-making outside an inn

*Black chalk and bistre wash*

8½ in. by 7¼ in. 3

## G. VAN DEN EECKHOUT.

- 68 Duck Shooting, composition of three figures

*Pen and bistre with bistre wash*

4½ in. by 7½ in. *Parson*

## Man reading a book seated on the ground

*Pen and bistre and wash*

5 in. by 4 in. 2 *9 S*

## C. EISEN.

- 69 A Concert

*Brush drawing in bistre*

9¼ in. by 5¾ in. *Eug*

## DUTCH SCHOOL.

## Sheet of Studies

*Pen and bistre with wash*

6¾ in. by 9¼ in. 2

## FRAGONARD.

- 70 A Park in Italy

*Red chalk*

8¾ in. by 14½ in. *bourne*

\* \* \* Collection, Grahl.

## H. GOLTZIUS.

- 71 Portrait of a Man

*Silver-point, vellum*

3½ in. by 2¼ in. *Chur*

\* \* \* Collections, Von Lanna, Max J. Bonn.

Reproduced in the Von Lanna sale catalogue, *pl.* XIX.

## JAN VAN GOYEN.

## 72 Cows Watering, a city in the distance

50 .

Signed and dated 1653

*Black chalk and wash*

4½ in. by 8¼ in.

## Scene by a River

Signed and dated 1633

*Black chalk and wash*

6¾ in. by 8¼ in.

## Church by a River

*Black chalk and wash*

6½ in. by 9½ in.

## S. DE VLIENER.

## Scene on the Seashore

*Black chalk and wash*

5¼ in. by 7¾ in. 4

## JAN VAN HUYSUM.

## 72A Flower Piece

18 .

*Black chalk and wash*

15¾ in. by 12½ in.

## EARLY ITALIAN SCHOOL.

73 Man carrying a Sheep: Probably a figure from an *Adoration of the Shepherds**Silver-point and slight brush work with white heightening, on prepared ground*

8 in. by 4 in.

\* \* \* Collection, Grahl.

5 10

## ÉTIENNE JEAURAT.

## 74 Boy carrying a basket

*Red chalk*

10 in. by 6 in.

5 .

## L. R. TRINQUESSE.

## A Lady seated on a chair turning to the left

*Red chalk*

12 in. by 9 in. 2

## J. JORDAENS.

## 75 The Adoration of the Magi

*Red chalk*

14¾ in. by 10½ in.

4 15



## OTTAVIO LEONI.

- 9 . 76 Portrait of Paul Veronese, *black and white chalk on blue paper*,  
 $8\frac{3}{4}$  in. by  $6\frac{5}{8}$  in., from the *Lempereur and Fairfax Murray*  
*collections*; and a Portrait of a Nun, dated 1625, *black and*  
*coloured chalks, on blue paper*,  $8\frac{3}{4}$  in. by 6 in. 2

## MAES.

- 10 . 77 Woman plucking a fowl  
*Red chalk and bistre wash*  $8\frac{3}{4}$  in. by 6 in. *Bore*  
*With an inscription relating to D. Teniers at the back*

## K. DU JARDIN.

## Study of a Youth

Signed

*Black and red chalk*

10 in. by 7 in.

## H. V. AVERCAMP.

## A Peasant Woman seated

Signed with monogram

*Water colour* $4\frac{1}{4}$  in. by  $3\frac{3}{4}$  in. 3

## GIOVANNI BATTISTA MALOSSO.

- 9 10 78 The Crucifixion

*Red chalk* $10\frac{1}{2}$  in. by 8 in. *Lugt*

\* \* Collection, Earl of Pembroke.

Reproduced in A. S. Strong's *Drawings by Old Masters in*  
*the collection of the Earl of Pembroke.*

## LUCA CAMBIASO.

## The Holy Family

*Pen and bistre with wash* $14\frac{3}{4}$  in. by 10 in. 2

\* \* Collection, Earl of Warwick.

## C. MAURER.

- 15/10 79 January; December

*Pen and ink with blue wash Circular, each 5 in. diam.* 2 *Hehl*

\* \* Studies for stained glass.

## JAN VAN DER MEER VAN HAARLEM.

80 Wooded Landscape, with sheep grazing

Signed below on the left, and dated 1682

*Black chalk and Indian ink wash* 11½ in. by 15¼ in.

Left

30

## ROELANT ROGHMAN.

Landscape with river

Signed

*Pen and sepia with wash* 6 in. by 9 in.

\* \* \* From the collections of Ploos van Amstel (1800), J. F. Ellinkhuysen, and J. P. Heseltine.

## NICOLAS BERGHEM.

Italian Landscape with figures

Signed and dated 1654

*Black chalk with wash* 5¾ in. by 8 in. 3

## B. E. MURILLO.

81 The Crucified Christ

*Black chalk, pen and bistre and wash* 13¼ in. by 9¼ in.

\* \* \* Collection, Lord Northwick.

L

10

## J. PARROCEL.

82 A Drummer

*Red chalk* 10 in. by 6 in.

A Battle Scene

*Pen and Indian ink, with wash and touches of red chalk*  
7¼ in. by 12½ in. 2

by hand

5/5

## J. PILLEMENT.

83 Landscape with a Man seated under a tree talking to a gipsy

Signed

*Black chalk* 9 in. by 13 in.

by hand

11

## N. POUSSIN.

- 6 10 84 Fauns and Nymphs in a landscape *Will*  
*Pen and bistre, bistre wash* 6 in. by 8½ in.  
 \* \* \* Collection, Charles Rogers.

## A. PYNACKER.

- 25 85 Riverscape in Italy, signed and dated 1662, *brush drawing in Indian ink*, 10 in. by 14 in. J. Both: Riverscape in Italy, *pen and bistre with Indian ink wash*, 6½ in. by 11½ in.; from *Laroc*  
*the W. Mayor collection.* Rembrandt School: Landscape, *pen and bistre with Indian ink wash*, 6¾ in. by 11½ in.; from *g s*  
*the Grahl collection.* And another 4

## LUCA SIGNORELLI.

- 40 86 Head of a Woman, turned to the left  
*Black chalk* 7¾ in. by 7 in. *Ag*

## AUGUSTE RODIN.

- 18 87 "L'horrible transformation: l'homme et le serpent lapit"  
 Signed "A. Rodin"  
*Pen and wash* 6 in. by 4¼ in. *Gu*  
 \* \* \* Reproduced in *The Burlington Magazine*, vol. xxxiii (Nov. 1918), p. 173, cf. *Dante's Inferno*, xxv, 61 sqq.

## T. ROWLANDSON.

- 5 88 Unloading a Waggon: Travellers by coach entering an inn *b ha*  
 Signed and dated 1814  
*Water-colour* 9¾ in. by 4½ in.

## JACOB VAN RUYSDAEL.

- 16 89 A broken Tree and shrubs, *black chalk*, 5 in. by 9 in.; from the *Rugt*  
*P. H. Lankrink collection.* Dutch School: A Church in Haarlem by a canal, *black chalk and wash*, 3½ in. by 5 in.,  
*with inscription in Dutch* 2

## SWISS SCHOOL.

- 8 10 90 Design for stained glass window, with two men in armour on each side of two superposed escutcheons *d*  
*Pen and ink with wash* 12 in. by 8¼ in.

## G. B. TIEPOLO.

- 91 Caricature : Man riding on a donkey, preceded by a major-domo

*Tell* *Pen and sepia with wash* 8 in. by 6 in. 9

- 92 Titian: Study of a figure, *pen and bistre*,  $4\frac{3}{4}$  in. by  $2\frac{1}{2}$  in. Dom-  
 nieco Campagnola: An Extensive Landscape, with moun-  
 tains by the sea, *pen and bistre*,  $8\frac{1}{4}$  in. by  $15\frac{3}{4}$  in. Venetian  
 School, 16th Century: St. Jerome in his Solitude, *pen and*  
*bistre, rounded above*,  $16\frac{1}{2}$  in. by 11 in. Italian School: A  
 Seaport; from the *Fairfax Murray* collection 4

*Parsons*  
*& Sons*

3 10

## W. VAN DE VELDE.

- 93 Ships off a Wharf

*Parsons* *Brush drawing in Indian ink*  $9\frac{1}{4}$  in. by 13 in. 9 10  
*E.* \* \* \* Collection: W. Williams.

## R. ZEEMAN.

Landscape with a castle and church

Signed and dated 1653

*Brush drawing in Indian ink*  $4\frac{3}{4}$  in. by  $9\frac{1}{2}$  in.

- A. van Borssum : Canal Scene. P. Wouvermans : Beach Scene,  
 signed with monogram. And another 5

## ESAIAS VAN DE VELDE.

- 94 A Cavalry Battle

*heatyand* *Black chalk and bistre wash*  $7\frac{3}{8}$  in. by 12 in.  
 \* \* \* Collections, Sir Thomas Lawrence, Fairfax Murray. 5

## P. SNAYERS.

- A Cavalry Battle near a bridge

*Pen, sepia and wash*  $11\frac{1}{2}$  in. by 18 in. 2

## HORACE VERNET.

- 95 A Lancer on horseback

*maghi* Signed and dated 1820  
*Brush drawing in sepia*

$9\frac{3}{4}$  in. by  $8\frac{1}{4}$  in. 1 1

## HORACE VERNET.

- 3 96 Portrait of the Artist *Hebhard*

Signed and dated 1827

*Lead pencil*

*8 $\frac{3}{4}$  in. by 6 $\frac{1}{2}$  in.*

## LEOPOLD BOILLY.

Group of grotesque female heads

*Black chalk and water-colour*

*10 in. by 7 $\frac{1}{2}$  in. 2*

## P. WOUVERMAN.

- 210 97 A Cavalier on horseback *Parson*

*Red chalk*

*5 $\frac{1}{2}$  in. by 4 $\frac{3}{4}$  in. & So*

Sheet of Studies of Horses (*recto and verso*)

*Pen and bistre*

*8 $\frac{3}{4}$  in. by 12 $\frac{3}{4}$  in. 2*

---

The Property of a Gentleman.

---

## REMBRANDT VAN RIJN.

- $\frac{1}{5}$  98 Potiphar's Wife accusing Joseph *Kuntz*

*Pen and bistre*

*7 $\frac{3}{8}$  in. by 8 $\frac{1}{2}$  in.*

\* \* Collection, Grand Duke of Oldenburg.

Sold with a certificate from Dr. Hofstede de Groot, giving the drawing to the period c. 1635-40.

[*See ILLUSTRATION*].

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### B. FOREIGN.

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SOTHEBY, WILKINSON & HODGE

The Rt. Hon. SIR MONTAGUE BARLOW, P.C., K.B.E., M.P. G. D. HOBSON, M.V.O. & F. W. WARRE, O.B.E., M.C.

Auctioneers of Literary Property & Works illustrative of the Fine Arts.

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On THURSDAY, the 22nd of MARCH, 1923.

immediately after the conclusion of the Sale of Drawings on this date.

May be Viewed Two Days prior.

Catalogues may be had.

Illustrated Catalogues (Ten Plates), Price 2s. 6d.

Printed by J. Davy & Sons, 8-9, Frith-street, Soho-square, London, W., England.

IN THE SALE ROOM.  
*22 Feb* — *23 Feb 1928*  
 Important French Drawings.

High prices were obtained at Messrs. Sotheby's yesterday in a sale of a choice collection of ten drawings, mainly of the French Eighteenth Century School, catalogued as "The

- I. The high Auction put any
  - II. No person and so
  - III. All lots a to bid o
  - IV. The purchase and to part pay the lot and re-s
  - V. All lots £1,000; and err
  - VI. The lots immedia
  - VII. Upon failure of the buyer to comply with any of the above conditions, the money deposited in part-payment shall be forfeited; and the defaulter at this sale shall make good to Messrs. SOTHEBY, WILKINSON & HODGE any loss arising from the re-sale, together with their charges and expenses in respect of both sales.
- To prevent confusion no purchases can be claimed or removed during the sale.

\* Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

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34 & 35, New Bond Street, London, W. (1)

Telegraphic Address:  
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CATALOGUE  
OF  
IMPORTANT DRAWINGS,  
MAINLY OF  
The French Eighteenth Century Schools.  
THE PROPERTY OF A GENTLEMAN.

---

Thursday, March 22nd, 1923.

---

FRAMED.

LOT 1.

HUBERT ROBERT.

1733-1808.

TIVOLI.

*Lawson & Co.*  
In the foreground on the right is seen the ruined circular Temple of the Sibyl; further back, on the left, the Cascades of Tivoli. A group of children with a dog, in the extreme foreground on the left. *46*

*Water-colour*       $11\frac{1}{2}$  in. by  $16\frac{5}{8}$  in. (30 mm. by 42.5 mm.)

\* \* \* Collection : Howard Sturges.

[See ILLUSTRATION].

Lot 2.

HUBERT ROBERT.

1733-1808.

1000 THE VILLA MASSIMO, ROME.

In a park, where the *Casino* is visible in the middle distance, two curvilinear flights of steps lead down to a fountain round which washerwomen have gathered.

*Black chalk, pen and bistre, with wash*

13 in. by 17 in. (33 mm. by 43 mm.)

\* \* \* Collections: Walferdin ; Howard Sturges.

[See ILLUSTRATION].











LOT 3.

HUBERT ROBERT.

1733-1808.

*A. Seligmann*

THE VILLA MEDICI, ROME.

*400*

View of a terrace with buildings on the right, and two tunnels, cut through a hedge, in the middle distance. In the extreme foreground on the left, some men are pulling along a movable scaffold.

*Black chalk, and pen and bistre with wash*

13 in. by 17 in. (33 mm. by 43 mm.)

\* \* \* Collection : Howard Sturges.

[See ILLUSTRATION].

## LOT 4.

GABRIEL DE SAINT-AUBIN.

1724-1786.

AND AUGUSTIN DE SAINT-AUBIN.

1736-1807.

## LA PARADE CHEZ NICOLET.

On the open-air platform of the Theatre Nicolet a harlequinade is taking place, which is being watched by the crowd in the street below.

Dated 1782.

*Black chalk, pen and bistre and water-colour*

13 in. by  $10\frac{3}{4}$  in. (33 mm. by 27 mm.)

\* \* \* Collection : Howard Sturges.

One of the drawings left by Gabriel at his death, and further worked upon by his brother, who put in the date.

The Theatre Nicolet was built by the famous theatrical manager J. B. Nicolet the Elder (1710-96), in the Boulevard du Temple. Its harlequinades, with topical allusions to the events of the day, enjoyed a great vogue in Paris, people of all classes flocking to the "Parade chez Nicolet."

[See ILLUSTRATION].



№ 4









## LOT 5.

GABRIEL DE SAINT AUBIN.

1724-1780.

## A REVIEW OF TROOPS.

In a plain, bordered by trees, some troops are marching-past a group of mounted superior officers in the middle distance, while the foreground is crowded with spectators.

*Black chalk, pen and bistre and water-colour*

12 in. by 18 $\frac{1}{4}$  in. (31 mm. by 47 mm.)

In the upper left hand corner are a number of thumb-nail sketches of details in the scene, with some notes on the figures occurring in it ("le Roy, Monseigneur le Comte d'Artois," etc.)

\* \* \* Collection : Edouard Kann.

[See ILLUSTRATION].

## LOT 6.

AUGUSTIN DE SAINT' AUBIN.

1736-1807.

## THE DUET.

Interior of a room in which a young lady, seated at a harpsichord, is just touching the key-board, whilst a young gentleman, standing on the right, with violin and bow, is waiting for his entry into the duet.

*Agnew.*

*Gouache*                      4 in. by 6 $\frac{1}{4}$  in. (10 mm. by 16 mm.)

\* \* Collections: Beraudière, Mayer, Earl of Carnarvon.

Exhibited at the Burlington Fine Arts Club, Exhibition of French Eighteenth Century Art, 1913, No. 63 (reproduced in the Illustrated Catalogue, *pl.* xxxv).

[*See* ILLUSTRATION].



№ 6









## LOT 7.

FRANCOIS BOUCHER.

1703-1770.

*Aschmann*

75

ACADÉMIE DE FEMME COUCHÉE.

A Young Woman, lightly draped, is reclining on the ground,  
asleep.

*Red, black and white chalk on blue paper*

9 in. by 12 in. (22.5 mm. by 31 mm.)

\* \* Collections: Earl of Warwick, Duke of Leeds; C. Fairfax  
Murray.

[See ILLUSTRATION].

Lot 8.

NICOLAS LANCRET.

1690-1743.

STUDIES FOR "LE DÉJEUNER DE JAMBON." *A. Schapman*

On the left, study of a man pouring wine into a glass, on the right, study of a corpulent man, laughing, leaning backwards, seated on a chair.

*Red chalk*  $7\frac{1}{4}$  in. by  $9\frac{5}{8}$  in. (18 mm. by 24.7 mm.)

\* \* \* Studies for two figures in Lancret's famous picture of 1735, called "Le Déjeuner de Jambon," now in the Musée Condé at Chantilly (No. 383), and ordered, like its companion picture "Le Déjeuner d'Huitres," by Louis XV.

[See ILLUSTRATION].



Nº 8







Nº 9.

Lot 9.

FRANCESCO GUARDI.

1712-1793.

VENICE: SANTA MARIA DELLA SALUTE.

On the right is seen the Church of Santa Maria della Salute and the Dogana di Mare with the figure of Fortune on a globe at its summit; on the left, further back, the Island of the Giudecca. Gondolas and sailing vessels on the water.

*Pen and bistre and blue with wash in both tints*

14 in. by 24 in. (36 mm. by 61 mm.)

\* \* \* Collection: Earl of Carnarvon.

[See ILLUSTRATION].



Lot 10.

FRANCESCO GUARDI.

1712-1793.

VENICE: SAN GIORGIO MAGGIORE.

400.

E. J. P. 100.

On the left, the Island of San Giorgio Maggiore; on the right, the Island of the Giudecca. A number of gondolas, sailing boats and bigger vessels are seen on the lagoon.

*Pen and bistre with Indian ink wash*

14 in. by 24 in. (36 mm. by 61 mm.)

\* \* \* Collection: Earl of Carnarvon.

[See ILLUSTRATION].

100  
OF SALE



№ 10.



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<i>Tuesdays</i> ...	...	Times.
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<i>Saturdays</i>	...	Spectator; Saturday Review.
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<i>Thursdays</i> ...	...	Times Literary Supplement; Scotsman, and Glasgow Herald.
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<i>Saturdays</i> ...	...	Country Life; Sphere; Illustrated London News; Field; Publishers' Circular; Clique;
----------------------	-----	---

and *Monthly* in the Burlington Magazine; Connoisseur; London Mercury, and Bookman's Journal.

### B. FOREIGN.

Journal des Arts (Paris).

Philadelphia North American.

Gazette de l'Hotel Drouot (Paris).

New York Times.

American Art News.

New York Evening Post.

Chicago Daily News.

Boston Evening Transcript.

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THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1923.



1823  
April  
1850

SOTHEBY, WILKINSON & HODGE.

34 & 35, NEW BOND STREET, W.(1).

CATALOGUE  
OF  
OLD AND MODERN DRAWINGS  
AND  
Pictures by Old Masters

INCLUDING THE PROPERTIES OF

G. H. Anson, Esq.,

*of Catton Hall, Burton-on-Trent;*

Frank E. Bliss, Esq.,

*formerly of 21 Holland Park, W.;*

E. Ashmead Bartlett, Esq. ; Rupert Gwynne, Esq., M.P.

AND OTHER PROPERTIES.

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1923.

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CATALOGUE  
OF  
OLD AND MODERN DRAWINGS  
AND  
Pictures by Old Masters.

---

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The Property of Frank E. Bliss, Esq.,

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INCLUDING

The Property of E. Ashmead Bartlett, Esq.,

The Property of Rupert Gwynne, Esq., M.P.

AND OTHER PROPERTIES.

---

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BY MESSRS.

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AT THEIR LARGE GALLERIES, 34 & 35 NEW BOND STREET, W. (1).

On TUESDAY, APRIL 17th, 1923, and following day,

AT ONE O'CLOCK PRECISELY.

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May be Viewed Two Days prior.

Catalogues may be had.

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CATALOGUE  
OF  
OLD AND MODERN DRAWINGS  
AND  
Pictures by Old Masters.

FIRST DAY'S SALE.

TUESDAY, APRIL 17TH, 1923.

DRAWINGS.

IN THE PORTFOLIO.

The Property of G. H. Anson, Esq.,  
of Catton Hall, Burton-on-Trent.

SIR A. VAN DYCK, 1599-1641.

LOT

- 1 Head of a Man, apparently a study for the portrait of Jodocus de Momper, etched in the "Iconographie"  
*Black chalk on buff paper, 7 $\frac{1}{4}$  in. by 6 in.*  
and a sheet with Studies of two other Heads, belonging to the same series 2

4

REMBRANDT VAN RIJN, 1606-1669.

- 2 Group of eight standing figures of Men in Oriental costume ;  
study for an Old Testament subject  
*Pen and bistre, 6 $\frac{1}{2}$  in. by 7 $\frac{3}{4}$  in.*

6 10

## REMBRANDT VAN RIJN, 1606-1669.

- 12/10 3 Christ Preaching in the open air

*Pen and bistre, 7½ in. by 8½ in.*

Passon

## REMBRANDT VAN RIJN, 1606-1669.

- 10 10 4 A Criminal with a Halter round his neck, kneeling before an enthroned king

*Bistre, pen and wash, 6¼ in. by 8¼ in.*

Will

## GUERCINO, 1591-1666.

- 5 Landscape with Figures

*Pen and bistre, 6½ in. by 11½ in.*

and two figures of peasants in the style of Annibale Carracci

Passed

3

## AGOSTINO CARRACCI.

- 6 Wooded Landscape with mountainous distance

*Pen and bistre, 10¼ in. by 7¾ in.*

and another

d

2

P. G. G., 1624.

- 25 7 Landscape with a bridge, buildings and figures, *signed and dated 30 Marzo, 1624*

*Pen and bistre, 8 in. by 13 in.*

and a similar Drawing with the same signature and date, 10 Aprile, 1624

Will

2

P. G. G., 1624.

- 2 8 Landscape with a Cart-shed and other buildings beside a road; *signed and dated, 30 Maggio, 1624*

*Pen and bistre, 8¾ in. by 13 in.*

and a similar Drawing with the same signature and date, 22 Maggio, 1624

d

2

## DOMENICHINO, 1581-1641.

- passed* 9 Head of Apollo or a muse

Red chalk,  $10\frac{1}{4}$  in. by 8 in.

- \*\* Unknown collector's mark (Lugt. 2728).  
and another

2

## Various Owners

## J. A. BEMME, 1775-1840.

- Heuser* 10 Landscape with Peasants, *signed on the back*

Chalk and ink wash,  $9\frac{3}{8}$  in. by 15 in.

and five others

6

5

## F. DE BERG.

- L* 11 Mare and Foal, *signed and dated*, 1849

Sepia,  $11\frac{3}{4}$  in. by 14 in.

and five others

6

## L. DE KONINGH, 1777-1849.

- Talers* 12 Scene on the Ice, *signed*

Ink,  $11\frac{1}{4}$  in. by 17 in.

and five others

6

1 10

## L. DE KONINGH, 1777-1849.

- Parsons* 13 Landscape with a Windmill, *signed*

Ink,  $11\frac{3}{8}$  in. by  $17\frac{1}{8}$  in.

and five others

6

1 10

## I. B. DE JONGHE, 1785-1844.

- Healyard* 14 The Junction of two Roads, *signed*

Bistre and ink,  $10\frac{5}{8}$  in. by  $14\frac{3}{4}$  in.

and five others

6

2

## E. DOUBLET.

- 15 A Summer House on a Canal  
*Pen and bistre and ink wash, 7 $\frac{3}{4}$ in. by 10in.*  
 and four others

5

Meat

## D. KIRKHOFF, 1768-1821.

- 16 A Watermill, *signed on the back*  
*Chalk and ink wash, 13in. by 10 $\frac{1}{4}$ in.*  
 and four others

5

d

## N. ROSENBOOM.

- 17 River Scene with a fortified bridge, *signed and dated '53*  
*Sepia and ink, 10in. by 13in.*  
 and four others

5

d

## E. VAN DRIELST, 1746-1818.

- 18 An Oak Tree  
*Black chalk, 12 $\frac{3}{4}$ in. by 10 $\frac{1}{4}$ in.*  
 and seven others on four mounts

5

Passed

## F. SNYDERS, 1579-1657.

- 19 Still Life, game, vegetables and fruit  
*Pen and bistre and ink wash, 6 $\frac{1}{2}$ in. by 11in.*

Will

\*\*\* From the Mariette Collection  
 and thirteen Drawings of Flowers, Fish, etc., on ten  
 mounts

11

2/15

## ANNIBALE CARRACCI.

- 19A Three studies of a female Saint in ecstasy  
*Pen and bistre, 7in. by 10in.*  
 and seven others

8

Spence

1/10

## VITTORE CARPACCIO.

## 19B Standing figure of a Monastic Saint

*brushed*  
Brush and bistre, heightened with white on greyish blue  
paper, 7in. by 3in.

and six others

7

## LODOVICO CARRACCI, 1555-1619.

## 20 The Flagellation

*reasons* *9 Sons* Pen and bistre washed with grey, 17in. by 11in.

\* \* \* From the Crozat Collection  
and two others

3

## GIOVANNI BATTISTA FRANCO, 1498-1561.

21 Design for part of a Vaulted Ceiling with the subject of  
David and Goliath

*reasons*  
Bistre, pen and wash, 6½in. by 17in.

and two others

3

## CARLO MARRATTA, 1625-1713.

## 22 Studies of a Head wearing a mitre and a hand

*assessed*  
Black and white chalk on grey paper, 16in. by 10in.

and two others

3

## GAINSBOROUGH.

## 23 Study of Trees

*will*  
Black chalk, 13in. by 8½in.

## GIOVANNI BATTISTA FRANCO, 1498-1561.

## 24 Six small oval Biblical and Mythological Subjects

*reasons*  
Ink, pen and wash, each 2⅔in. by 3⅓in., six on one mount

and nine others

10



## PAOLO DE MATHES, fl. c. 1787.

- 5 25 Jupiter and Juno, design for a ceiling *Spence*  
*Bistre, pen and wash, oval, 8in. by 5½in.*  
 and five others 6

## ANTOINE COYPEL, 1661-1722.

- 5 26 A Sacrifice *do*  
*Pen and bistre, washed with ink on grey paper; circular,*  
*diam. 4⅞in.*  
 and eleven others 12

## SIR JAMES THORNHILL, 1676-1734.

- 5 27 Danae in the Shower of Gold *do*  
*Bistre, pen and wash, 7⅜in. by 8½in.*  
 and three others by the same 4

## RICHARD WILSON, R.A., 1714-1782.

- 3 5 28 Italian Landscape with cypresses *With*  
*Black and white chalk on grey paper, 9in. by 7¾in.*  
 \* \* From the Esdaile Collection  
 and two others 3

## WILLIAM HAMILTON, R.A., 1751-1801.

- / / 29 Zephyrus *do*  
*Water-colours, 4in. by 5in.*  
 and two others 3

## HENRY TRESHAM, R.A., 1749-1814.

- 5 30 Illustration to Glover's "Leonidas" *Spence*  
*Bistre, pen and wash, 5¼in. by 3⅝in.*  
 with an impression of the engraving on the same mount  
 and two others 3

## C. W. E. DIETRICH, 1712-1774.

- 31 Apollo and Marsyas

Spencer

*Bistre, pen and wash, 6½ in. by 7 in.*

and five others

6

## SWISS SCHOOL, EARLY XIX CENTURY.

- 32 Lausanne from Le Signal

Lor di

*Water-colours, 7½ in. by 10½ in.*and two XVII Century Swiss views, *in pen and wash* 3

2/10

## J. DE WIT, 1695-1754.

- 33 Diana and Nymphs, sketch for a painting in chiaroscuro

Will

*Ink, 9 in. by 4½ in.*

and five drawings of ornament

6

1/18

## P. A. ROBART.

- 34 A fantastic Roman Monument

Healy and

*Water-colours, 19 in. by 13½ in.*

and nine others

10

2.

## B. C. KOEK KOEK, 1803-1862.

- 35 A Village Fair,
- signed*

Spencer

*Black lead, 4½ in. by 6½ in.*

and fourteen others on nine mounts

10

5

## D. VAN CROMMELIN.

- 36 A Halt of Cavalry,
- signed*

L

*Ink, 7½ in. by 10 in.*

and sixteen others

17

1/12

## T. P. C. HAAG, 1737-1812.

- 5 37 A Curricie, figures and horses in a stable, *signed and dated* *Heagya*  
1786

*Ink, 19 $\frac{1}{4}$ in. by 14 $\frac{1}{4}$ in.*

And a companion drawing by the same

2

## A. P. GIRAUD.

- 18 38 A terminal Figure standing in an ornamented doorway,  
*signed* *Spence*

*Ink, 19in. by 14in.*

and nineteen others on fifteen mounts

16

## P. MOLYN, 1595-1661.

- 39 View on a road near Haarlem *Passed*

*Ink wash, 3in. by 5 $\frac{7}{8}$ in.*

and five others

6

## J. VAN DER ULFT, 1627-c. 1688.

- 5 40 Scene in Rome *Heagya*

*Ink wash, 6 $\frac{1}{2}$ in. by 8 $\frac{1}{4}$ in.*

and three others

4

## E. DOUBLET.

- 41 Farm Buildings near a river, *Passed*

*Ink, 5 $\frac{1}{4}$ in. by 6 $\frac{3}{4}$ in.*

and six others

7

## G. SMAK GREGOOR, 1770-1843.

- 5 42 Cattle amongst Trees, *signed* *Heagya*

*Sepia, 14 $\frac{1}{2}$ in. by 18 $\frac{1}{2}$ in.*

and five others

6

## J. CALLOT, 1592-1635.

- 43 The Promenade, Florence

*Pen and bistre, oval, 6in. by 8in.*

and the Companion drawing, Beggars on a road, two on one mount

and a copy from Dürer's Little Passion, *signed and dated*  
R.H. 1582 2

1/5

## A. PYNACKER, 1622-1673.

- 44 Trees by a Roadside with figures and cattle

*Pen and bistre washed with ink, 7½in. by 6in.*

5

## N. BERGHEM, 1620-1683.

- 45 A Lake amongst mountains, a woman and cattle in the foreground

*Bistre, pen and wash, 7in. by 7¾in.*

5

## JONATHAN RICHARDSON, 1665-1745.

- 46 Twenty-three sketches of Portraits from life and studies from drawings by Old Masters, *in pen and ink and black lead*, on five mounts 5

4 5

## T. C. DIBDIN, EXHIBITED 1832-1874.

- 47 Milton's Mother's House at Taplow, *signed and dated* 1853

*Water-colour vignette, 8in. by 12in.*

16

## T. B. AYLMER, EXHIBITED 1838-1855.

- 48 Six Views of Rome, Venice, Messina and Palermo, *all signed*  
*Water-colour vignettes, 5½in. by 7½in.* 6

1 8

T. S. COOPER, R.A., 1803-1902.

18

- 49 West Front of Antwerp Cathedral, *signed and dated 1828*  
*Sepia, 22in. by 12½in.*

Mealyan

T. G. FRASER.

/ 15

- 50 Five Views of Dr. Johnson's Habitations in London, *all*  
*signed*  
*Water-colours, 10in. by 8in.*

Harpe

5

C. GRANET.

- 51 Two Monks in a Dungeon, *signed*  
*Purple ink, pen and wash, 13¾in. by 11in.*

Passed

E. M. ENGELBERTS, 1773-1843.

33

- 52 Scene in the Marshes, *signed*  
*Chalk and ink, 9½in. by 14½in.*  
 and twenty-seven Marine and Shipping Subjects on  
 twenty-six mounts

Spence

27

GUILIO ROMANO, c. 1492-1546.

12

- 53 A gigantic Amphora and Figures  
*Pen and bistre, 10in. by 6¾in.*  
 and nine others

a

10

GUERCINO. 1591-1666.

5

- 54 Landscape Study  
*Pen and ink, 5in. by 9½in.*  
 and nine others

10

a

A. VAN BEEST, 1820-1860.

4

- 55 A Shipwreck, *signed*  
*Bistre and ink wash, 10½in. by 13in.*  
 and Moonlight, by J. F. Hoppenbrouwers

Water

2

## J. VAN DEN STAP.

- Tolff* 56 A Village with two Churches, *signed and dated 1909* 5

Water colours,  $12\frac{1}{4}$  in. by  $9\frac{1}{2}$  in.

and a Polder Landscape, by P. C. J. Gabriel 2

## J. A. LANGENDIJK, 1780-1818.

- Taters* 57 An Encampment of British Dragoons 10

Ink wash, 8 in. by  $9\frac{1}{2}$  in.

A Sentry by Sabatier, and another 3

## S. L. VERVEER, 1813-1876.

- Ingelman* 58 Village Street with figures, *signed and dated '51* 1 15

Water colours,  $5\frac{1}{2}$  in. by 7 in.

And a Landscape, by B. C. Koek Koek 2

## J. ANDRIESSEN, 1742-1819.

- Healyard* 59 Landscape with Figures on a road, *signed* 1 10

Ink wash,  $13\frac{1}{2}$  in. by  $18\frac{1}{2}$  in.

a Landscape by A. Van der Stok, and another 3

## JACOB CATS, 1741-1799.

- Parsons & Sons* 60 A pair of Views of Ruins, with figures, *signed* 1 10

Ink, pen and wash,  $10\frac{1}{4}$  in. by 11 in.

2

## C. G. VERBURGH.

- Ch* 61 Roadside Scene with Watermill and Horsemen, *signed and dated 1839* 2

Bistre and ink wash,  $9\frac{1}{2}$  in. by 12 in.

a Château near a River, by S. L. Verveer; and another 3

N. WICART, 1748-1815.

- 1/14 62 Three River Scenes with Barges, *signed*  
*Ink wash, 12in. by 17½in.*

Healy

N. WICART, 1748-1815.

- 2 63 Three River Scenes with Barges, *signed*  
*Ink wash, 12in. by 17½in.*

Spence

A. SCHELFHOUT, 1787-1870.

- 3/15 64 A Ford near a Village, *signed*  
*Sepia, 10in. by 13½in.*  
 and two smaller similar Landscapes by the same

Hope

3

T. VAN DYK.

- 1/0 65 A pair of river Scenes with Buildings, *one signed*  
*Ink, 7½in. by 10¾in.*

Lickor

2

A. DELFOS, 1731-1820, AFTER TOORENVLIET.

- 5 66 A pair of Figures of seated Peasants, a man and a woman  
*Black chalk and ink wash, 15¾in. by 12½in.*

Waters

2

J. VAN RAVENZWAAY, 1815-1849.

- 67 A pair of Farm Scenes with Figures and Cattle, *signed*  
*Bistre, 12½in. by 16½in.*

Passio

2

G. SMAK GREGOOR, 1770-1843.

- 1/1 68 Three Landscapes with Cattle, *signed*  
*Pen and bistre and ink wash, 10¾in. by 13½in.*

Spence

3



## G. SMAK GREGOOR, 1770-1843.

10

- Deckerich* 69 Two River Scenes with Cattle drinking  
*Sepia*, 12 $\frac{1}{4}$ in. by 16 $\frac{3}{8}$ in. 2

## E. VERBOECKHOVEN, 1798-1881.

- Passed* 70 Wooded Landscape with Mountains in the distance, *signed*  
*and dated 1842*  
*Sepia and ink wash*, 13 $\frac{1}{2}$ in. by 22in.  
 and another by the same 2

## J. VAN RAVENZWAAY, 1815-1849.

- Spencer* 71 Wooded Landscape with a Herdsman and Goats, *signed*  
*Pen and bistre and ink wash*, 11 $\frac{3}{8}$ in. by 15in.  
 and two others 3

## DAUMIER.

- haggo* 72 A Sheet of Caricature Heads, *signed H. D.*  
*Water colours*, 4in. by 9 $\frac{1}{2}$ in.  
 and another similar 2

## SCHOOL OF RAFFAELLO SANZIO.

- heatyand* 73 St. John, whole-length figure  
*Brush and bistre, heightened with white on grey paper*  
*9 $\frac{7}{8}$ in. by 5 $\frac{3}{4}$ in.*  
 and a similar drawing : St. Mark 2
- \* \* Both from the C. Rogers Collection.

## TIZIANO VECELLIO, 1477-1576.

- Spencer* 74 Pastoral Subject, possibly Jacob and Rachel  
*Pen and bistre*, 5in. by 9 $\frac{1}{2}$ in.  
 and another 2

## F. ZURBARAN, 1598-1662.

3 15

- 75 The Virgin seated at Needlework, cherubs above, study for *Will*  
the picture in the Hermitage Gallery  
*Pen and bistre, 7½ in. by 5½ in.*  
and six others 7

## ITALIAN SCHOOL.

- 76 Study of a Warrior on horseback *Withdrawn*  
*Pen and bistre wash*  
and six others 7

CHINESE DRAWINGS. *Spencer*

5

- 77 Twenty-three drawings of Boats, Flowers and Birds, *in*  
*water-colours* 23

## MUNGANET GEIGERN, 1803.

5

- 78 Wurtemberg Peasant Costume  
*Water-colour*  
and eight others 9 6

## OTTO WEBER.

10

- 78A A Volume of ten Drawings, mostly of animals and peasants, *Lukomir*  
one with studies on reverse

## ZUCCHI.

16

- 79 Two drawings of Ruins and Figures *Spencer*  
*Pen and wash, 12 in. by 9 in.*  
and twenty-five others 27

- 80 The Mouth of a River with barges  
*Water colour, 7 in. by 10 in.* *Tincent*

2 2

## THOMAS GAINSBOROUGH.

- 81 The Cottage Door

*Parsons & Sons* India ink on cream paper, heightened in white, size 10in. by 12½in. 22.

\*\* From the collection of Dr. Monro and W. Esdaile.

## W. S. WILKINSON, 1860.

- 82 Six Studies of dead Game Birds, in water-colours

*Stubs*

11

## H. W. SCHWEICHHARDT.

- 83 Study of a Man seated; also French School, red chalk study of a Man; twenty-one Views of English Castles, in water-colour, and one portrait of Napoleon 24

*Wichmann*

## VAN DE VELDE.

- 84 Fishing Boats on the Scheldt, pen and wash, 15in. by 21in.; one View of Shipping in water colours, and two Town Views, Dutch School, pen and ink 4

*de*

## PROUT.

- 85 View on the Grand Canal, Venice, 7½in. by 12in.; Interior of a Church, by Th. Grans; a Street in Oxford; and four Landscapes, English School 7

*de*

## J. SERRES, 1814.

- 86 A Bay with Fishing Boats, 16in. by 23in.; one Romantic Landscape, after Turner; a Landscape with dogs; a Hunting Scene and one Landscape 5

*de*

## N. POCKOCK.

- 87 Four Marine Views with Ships, 9in. by 13in.

4

14

*Lease*

## P. SANDBY.

- 45 88 Romantic Landscape with a Lake ; and one other, The Timber Waggon, 20in. by 25in. 2 *Parson*

## SERRES.

- 35 89 Men o' War off the Coast  
12in. by 19½in. *Steele*

## ROWLANDSON.

- 90 The Market Place at Düsseldorf, 11in. by 17in. ; and two others : Going to the Races, English School 3 *Wickham*

## J. VARLEY.

- 91 Extensive Landscape with a Castle by a River, 18in. by 28in. and two others : View of Westminster from Lambeth Palace, and View of Glasgow from Ruglen 3 *do*

## ENGLISH SCHOOL.

- 92 View of a Castle, 12in. by 15in. ; three Seascapes with Shipping ; one Portrait of a Lady ; one Head of a Man ; and one aquatint 7 *do*

## THOMAS GAINSBOROUGH.

- 3/10 93\* Landscape with Trees  
9½in. by 11in. *Wallace*

\* \* \* From the collection of Mrs. Woolner.

## J. VARLEY.

- 12 94 View near York  
8in. by 12½in. *Heatyard*

## ANGELICA KAUFFMAN, R.A.

- 95 Lady reading in a Landscape, *coloured chalks*, 8in. by 13in. ;  
 and a Classical Figure by the same, *black chalk* 2

5

## G. B. TIEPOLO.

- 96 Study of a Figure for ceiling design  
*Pen and sepia*, 9½in. by 6½in.

6.

## J. F. LEWIS, R.A.

- 97 Woman Sewing, 16in. by 11½in. ; a Nude Study, by A.  
 Berton ; and a Punch Drawing, by Charles Keene 3

2 10

## PHIL MAY.

- 98 "Whiskey" and "Love in a Fog"  
*Pen and ink* 2

12

## SIR E. J. POYNTER, P.R.A.

- 99 Portrait of Dr. Adler, *coloured chalks*, 10in. by 8in. ; and  
 one Study of a Nude, and three Studies of Drapery by  
 the same 5

10

## J. RICHARDSON.

- 100 Portrait of Mrs. Earle  
*Black chalk*, 15in. by 11in.

3.

## ENGLISH SCHOOL.

- 101 Shepherd and Sheep in a Landscape  
 11in. by 18in.

## JOHN RUSKIN.

- 102 View in Venice with Doge's Palace  
*Pen and water colour*, 7½in. by 11½in.

4 15

## JOHN RUSKIN.

## 103 A Lake Scene

*Water colour, 9½ in. by 11½ in.**with two interesting A. L. s. of John Ruskin to Hercules Read, for whom he was making drawings of coins**Leatya*

3

## JOHN LEECH.

- 104 Four humorous Drawings, *in water colours*, in one frame ;  
with an interesting holograph letter of Leech to James  
Vizetelly [Dec. 24, 1843], 1 p. 4to, "*hoping to do some  
drawings that evening for Vizetelly*"

*6*

## FRAMED.

## CIPRIANI.

## 105 A Drawing of a Girl

*Coloured chalks, 9 in. by 14 in.**Leatya*

## I. MOUCHERON.

- 106 A fine Drawing of a classical landscape, with figures and  
ruins

*9½ in. by 8 in.**Reichling*

## F. SANTOLI.

- 107 Female Figures, after antique Roman paintings ; a pair

*Gouache, 14 in. by 11 in.**Water*

2

## PELLEGRINI.

- 108 Thirteen Drawings of Celebrities

*Water-colours**Drummond*

13

## SCHOOL OF REMBRANDT.

- 109 The Raising of Lazarus

*Pen and bistre, 6¾ in. by 8½ in.**Parsons*

## BARON GROS, 1771-1835.

- 110 Head of Napoleon, in profile to the left, wearing a cocked hat,  
his right hand grasps a telescope

/ .

Liphaut

*Pastels, 22in. by 17in.*

## JOSEPH NASH, 1809-1878.

- 111 Borwick Hall, Westmoreland, the courtyard and outside  
staircase, *signed*

3 10

Batsford

*Water-colours, 11½in. by 16in.*

and a Sketch by James Ward, R.A.

2

## W. J. MULLER, 1812-1845.

- 112 Interior of the Sala del Collegio in the Doge's Palace, Venice

1 10

Wersley

*Water-colours, 14in. by 18in.*

## S. B. GODBOLD, EXHIBITED 1851-75.

- 113 The Beloved, illustration to the Song of Solomon

1 18

do

*Miniature in water-colours on ivory, arched top, 9in. by  
7½in.*

## DAVID COX.

- 114 Changing Pastures

Grace

*Water-colours, 11in. by 18in.*

3 3

## J. H. WEISSENBRUCH, 1824-1903.

- 115 A Windmill

Wolff

*Water-colours, 19in. by 12½in.*

and two others

3

1 1

## K. F. PHILIPPEAU, 1825-1897.

- 116 The Country Wedding, *signed and dated*, 1866

S.

*Sepia, 9½in. by 13½in.*

18

and another

2



## FAIRFAX MURRAY.

10

- 117 Copies of three Venetian Pictures, *water-colours*, three in  
one frame; and two others

*Lickin*  
3

## J. A. GILCHRIST.

215

- 118 Sunset on the Sands, 13in. by 18in.; Wooded Landscape,  
by H. Billingham Smith; and one other, Oriental  
Figure, by Alastair

*Walt*  
3

## DANIEL GARDNER.

6 10

- 119 Henry, Third Lord Vernon, wearing brown coat, white  
stock, and his hair powdered  
*Pastel; oval, 10in. by 8in.*

*Hemel*

## C. TURNER, 1842.

1

- 120 Sir Robert Peel, full-length standing, initialled C.T. 1842  
*In black chalk, heightened with Chinese white*

*Chape*

## B. C. KOEK KOEK, 1889.

15

- 121 A Coast Scene with figures and cattle  
*5½in. by 7in.*

*Kope*

## T. ROWLANDSON.

25

- 122 Landscape with Sportsman and a Girl  
*Pen and water-colour, 10½in. by 14in.*

*Milwoo*

## T. ROWLANDSON.

4 10

- 123 The Arrest  
*12in. by 9½in.*

*Lo*

## HOWITT.

- 124 Wolves attacking a Horse in a Forest, 12in. by 17½in. ;  
and two others by the same : Wooded Glade with Deer  
and Man Driving a Pig ; and one other 4

2 5

## CARICATURES.

- 125 Britannia in French Stays, 12½in. by 9½in. ; and one other 2

1 .

## JOHN LEECH, 1817-1864.

- 125A "Grand Pas des Patineurs," engraved for "Punch's  
Almanac," 1850  
Lead pencil, 6in. by 8in.

2 5

## A. VAN OSTADE.

- 125B Four Studies of Dutch Peasants, in one frame

4 4

## CHARLES SHANNON, R.A.

- 126 Two Studies of Nude  
Red chalk on brown paper, 12in. by 10in.  
and Melusina, by Simeon Solomon

2 1 10

## PHIL MAY.

- 127 The New Play  
Pen and ink, 12in. by 9½in.  
and Nuts to Crack, by Sir J. Tenniel

2 1 18

## J. RICHARDSON.

- 128 Portrait of the Artist  
Black chalk on blue paper, 18in. by 12in

5

## J. RICHARDSON.

- 129 Portrait of the Artist's Son,

*Black, red and white chalk on blue paper, 20in. by 13in.*

*Will*

## SIR WILLIAM ORPEN, R.A.

- 130 Portrait of a Lady

*Pencil, pen and wash, 8in. by 7½in.*

*Reclining*

## SIR E. BURNE-JONES.

- 131 Study of the Head of a Girl, three-quarters to right, *signed and dated 1895*

*Pencil, 19in. by 14in.*

*Thouso*

\* \* Exhibited New Gallery, Winter Exhibition, 1898-9,  
No. 186.

## The Property of a Lady.

## ROWLANDSON.

- 132 A Drawing, "Farm-yard, near Honiton, Devonshire,  
farm buildings with a team of oxen and numerous figures  
in the foreground  
*6in. by 8½in.*

*Parsons*

## ROWLANDSON.

- 133 A Drawing of a Wayside Cottage with horses, and various  
figures ; *signed and dated*  
*4½in. by 7in.*

*L*

## ROWLANDSON.

- 134 Another Drawing, with horse and cart, and pack horse  
outside an inn  
*4½in. by 7in.*

*L*

## ROWLANDSON.

- 135 A Drawing, Landscape, with cattle crossing a stream, a cottage in the background 4.  
*Parsons*  
 6 in. by 8  $\frac{3}{4}$  in.

*9 Sons*

## ROWLANDSON.

- 136 A Drawing, with figures and cottages, pigs in the foreground 4.  
*Bingham*  
 5  $\frac{1}{2}$  in. by 9 in.

## ROWLANDSON.

- 137 A Drawing, a Group of Waggoners outside an alehouse 3 10  
*Ab*  
 4  $\frac{1}{2}$  in. by 7  $\frac{1}{4}$  in.

£348. 8. 0

## SECOND DAY'S SALE.

WEDNESDAY, APRIL 18TH, 1923.

### DRAWINGS.

#### FRAMED.

### The Property of Frank E. Bliss, Esq.

*Sold owing to his having given up his residence,  
21 Holland Park, W.*

ALPHONSE LEGROS, 1837-1911.

33 LOT

138 "Intérieure de Chaumière," about 1860

*Charcoal, 9in. by 12½in.*

\* \* From the Philippe Burty Collection.

*Chambré*

ALPHONSE LEGROS, 1837-1911.

3 139 "Tête de Viellard," signed

*Charcoal, 10in. by 8in.*

*Ch*

ALPHONSE LEGROS, 1837-1911.

3 140 "Une Messe Macabre"

*Sepia, 9½in. by 8½in.*

with a proof, signed by Legros, of the woodcut by Charles  
Ricketts

*French*

2

ALPHONSE LEGROS, 1837-1911.

10 141 "Etude pour Médaille," about 1904, signed

*Black chalk, 9½in. by 8in.*

*Chalk*

## ALPHONSE LEGROS, 1837-1911.

- 142 "Deux Moines à l'Eglise," signed  
Black chalk and sepia, 12in. by 9in.

3 3

Cotnamghi

## ALPHONSE LEGROS, 1837-1911.

- 143 "L'Homme au Fourrage," signed  
Sepia, 6½in. by 5in.

2 5

do

## ALPHONSE LEGROS, 1837-1911.

- 144 "Environs de Dijon, Coin de Bois," signed  
Water-colours, 9½in. by 6in.

10 10

Garkason\*

From the A. W. Thibeaudeau Collection.

## ALPHONSE LEGROS, 1837-1911.

- 145 "Dans l'Abîme de Misère," about 1907, signed  
Sepia, 8½in. by 7in.

5

McDonald

## ALPHONSE LEGROS, 1837-1911.

- 146 "Les Moissonneuses," signed and dated 1907  
Black chalk, 9in. by 11in.

6 5

Cotnamghi

## ALPHONSE LEGROS, 1837-1911.

- 147 "Tête d'Enfant," signed  
Red chalk, 11½in. by 8½in.

2

Healyard

## ALPHONSE LEGROS, 1837-1911.

- 148 "Tête d'Enfant," about 1903, signed  
Red chalk, 12½in. by 9½in.

2 2

Cotnamghi

ALPHONSE LEGROS, 1837-1911.

- 5 149 "Barque en Péril," about 1885

*Chalk with sepia and ink wash, 10½ in. by 9¾ in.*

*bohnag*

\*\*\* From Miss Nora Legros Collection.

ALPHONSE LEGROS, 1837-1911.

- 3 150 "Après le Combat," original drawing for the etching in the  
"Triomphe de la Mort," signed

*Water*

*Sepia, 9 in. by 15½ in.*

\*\*\* From the C. J. Knowles Collection

ALPHONSE LEGROS, 1837-1911.

- 5 5 151 "Le Combat," original drawing for the etching in the  
"Triomphe de la Mort," signed

*bohnag*

*Chalk with sepia and red wash, 8¾ in. by 17½ in.*

\*\*\* From the C. J. Knowles Collection.

ALPHONSE LEGROS, 1837-1911.

- 5 5 152 "Un Enterrement en France," 1860, signed

*Charcoal, 16 in. by 17½ in.*

*α*

\*\*\* From the Philippe Burty Collection.

Various Owners.

E. DEGAS, 1834-1917.

- 68 153 "Danseuse assise au Fleur," signed

*Forst*

*Black and pale green chalk on grey paper, 29 in. by 21½ in.*



## H. FANTIN-LATOURE.

- 153A "La Fée des Alpes," original drawing for the lithograph  
(H. 6), *signed*

*Goukasson* Lithographic chalk on tracing paper, 12½ in. by 16½ in.

25

## H. FANTIN-LATOURE.

- 153B "La Toilette de Venus," original drawing for the lithograph  
(H. 183)

*de* Lithographic chalk, 13 in. by 13 in.

26

## H. FANTIN-LATOURE.

- 153C "Étude de nue"

*de* Lithographic chalk, 8½ in. by 10 in.

10 10

## H. FANTIN-LATOURE.

- de* 153D "Femme nue debout," *signed*  
Lithographic chalk, 9½ in. by 6½ in.

5 10

## J. L. FORAIN.

- 153E "Il vous faut, ma petite amie," *signed*

*Mealyard* Brush and ink, 18 in. by 13 in.

4

## WILLEM MARIS.

- 153F Two Cows by a Pool

*Brooks* Black chalk, *signed*, 12½ in. by 18¾ in.

1 1

## F. BOUCHER, 1703-1770.

- 154 Seated Figure of a Girl, holding a bundle of wool and a pair  
of scissors, *signed*

*Goukasson* Black, red and white chalk on buff paper, 10 in. by 12¾ in.

22

OIL PAINTINGS.

FRAMED.

GIOVANNI BATTISTA PIAZZETTA, 1682-1754.

- 155 A Young Man as St. Stephen, half-length slightly to the right, his head turned three-quarters to the left, vestment of crimson and gold brocade in a fold of which lie the stones emblematic of his martyrdom, palm branch in his hand

*Canvas, 46in. by 38in.*

*Archer*

ATTRIBUTED TO

GIOVANNI BATTISTA MORONI, 1520-1578.

- 156 A bearded elderly Man, half-length, wearing black cap and dress, a dagger at his side

*Canvas, 38in. by 33in.*

*de*

ALESSANDRO LONGHI.

- 157 Portrait of a Lady in green brocade dress, with blue mantle, three-quarter length

*Canvas, 38in. by 30in.*

*Watkins*

ITALIAN SCHOOL.

- 158 The Holy Family

*Canvas, 23in. by 17in., framed*

*Wheeler*

GIUSEPPE NOGARI, 1699-1763.

- 159 Half-length of a ragged Beggar in a large hat, with a glass of wine in his left hand, and a jug in his right

*Canvas, 28in. by 21½in.*

*Wise*

## AELBERT CUYP, 1620-1691.

- 161 Whole-length portrait of a little girl, standing slightly to the left, in a white dress and scarlet and white gown, in her right hand a feather fan, in her left a carnation  
*Wise* 50  
 Panel, 40in. by 25in.

## ISAAC DE MOUCHERON, 1670-1744.

- 162 View in Rome : The Old Hospital of Santo Spirito, with other buildings in the Trastevere and St. Peter's, seen from the Tiber, in which boys are bathing, signed  
*O'Kelly* 6  
 Canvas, 15½in. by 22½in.

## ERIAS VAN DE VELDE, 1590-1630.

- 163 A Village Scene in winter, figures on the ice  
*Thurwite* 10 10  
 Canvas on panel, 18in. by 15in.

## TENIERS.

- 164 The Reckoning, interior of a tavern with figures  
*Lorton* 5 5  
 Panel, 15½in. by 21in.

## TENIERS.

- 165 A Gipsy Family, an old woman telling the fortune of a sportsman  
*Ab* 6 10  
 Canvas, on panel, 9in. by 11¼in.

## HOPPNER.

- 166 A little Girl seated on the ground, holding an infant on her lap  
*Use* 25  
 Canvas, 30in. by 25in.

## BOTH.

- 167 Landscape with ruins and figures  
*He* 5 5  
 Panel, 35in. by 40in.

BERCHEM.

6/10

- 168 Landscape with Classical monuments, a herdsman, and cattle *Almer*  
*Canvas, 13in. by 22½in.*

ZUCCARO.

5/10

- 169 Portrait of a Lady wearing a ruff, painted in an oval *Brucio*  
*Panel, 22½in. by 17in.*

BRAUWER.

10

- 170 Interior with figures *Vane*  
*Panel, 13½in. by 11in.*  
 and another 2

NETSCHER.

6 6

- 171 Vertumnus and Pomona *Wante*  
*Canvas, 13in. by 10in.*  
 and another 2

EARLY FLEMISH SCHOOL, 1450-1500.

15/10

- 172 Salvator Mundi, half-length, holding a globe *Thouers*  
*Panel, circular, diam. 8in.*

PIETER NEEFS, 1578-1657.

9/10

- 173 Interior of a Church with figures *Steele*  
*Panel, 15in. by 23in.*

PIETER NEEFS, 1578-1657.

11/10

- 174 Interior of a Church with figures and people at Mass, signed *de*  
*in full*  
*Panel, 10in. by 15½in.*

## HENDRIK GERRITSZ POT.

- 175 Half-length of a little Girl, wearing a green dress and a wreath with pearls in her hair

3 10

*Canvas, 23in. by 20in.*

## JAN STEEN.

- 176 The Christening Feast, *signed* on a paper on the floor

14 -

*Canvas, 35½in. by 45½in.*

## JAN WYNANTS, c. 1620-1682.

- 177 Landscape, birch trees on sand hills, a river in the distance, sportsmen in the foreground, *signed and dated* 1650

12 -

*Canvas, 11½in. by 18½in.*

## ATTRIBUTED TO FRANS HALS.

- 178 Hille Bobbe, bust in white cap, ruff and vest

14 -

*Canvas, 16in. by 13in.*

## W. VAN DE VELDE, THE YOUNGER, 1633-1707.

- 179 A Grey Day, sailing boats in a fresh breeze off the coast, *signed and dated* 1671, on the rudder of the largest boat

11 10

*Panel, 16½in. by 21½in.*

## JAN DE BRAY, 1627-1697.

- 180 Portrait of an Elderly Man, bust with grey hair and moustache, wearing black skull cap and clothes

8 10

*Panel, 28½in. by 23in.*

## VAN HOOREN.

- 181 Portrait of a Man, bust with brown hair and peaked beard, wearing black hat and coat

2 10

*Panel 7½in. by 6½in.*

## ATTRIBUTED TO CAREL DU JARDIN

- 2/2 182 A Drunken Brawl in the portico of a house *Graves*  
*Canvas, 14in. by 14½in.*

## AELBERT CUYP, 1620-1691.

- 6/6 183 A Boy kneeling and watering a white horse from a bucket, *hulls*  
 thatched shed in the background  
*Panel 13in. by 9½in.*

## ATTRIBUTED TO J. D. DE HEEM.

- 6/6 184 A Bird perched on a bunch of grapes, lying with other fruit *Tinein*  
 in a niche, watching a spider  
*Panel, 16in. by 12¾in.*

## JOHN VANDERBANK.

- 6/6 185 Portrait of Admiral Edward Vernon (1684-1757), three- *Banko*  
 quarter length, standing, in scarlet coat and steel breast-  
 plate; his right hand rests on a sword, his left on the  
 fluke of an anchor, ship of war in background to the left,  
*signed and dated 1738*  
*Canvas, 50in. by 40in.* 1

## ITALO-FLEMISH SCHOOL, EARLY XVII CENTURY.

- 1/ 186 The Adoration of the Shepherds, eight half-length figures *Rothschel*  
 by candle-light  
*Panel, 24in. by 17in.*  
 and another 2

## EARLY GERMAN SCHOOL.

- 6/6 187 Ecce Homo: bust with hand raised, gold background *lolis*  
*Panel, 18in. by 14in.*

## CORNELIUS JOHNSON, 1593-1662.

- 188 Portrait of Elizabeth, Lady Pickering, daughter of Sir Sidney Montague and sister of the first Earl of Sandwich, and wife of Sir Gilbert Pickering of Tichmarsh, Northamptonshire; bust three-quarters to the right, in a low necked sky-blue satin dress, trimmed with pink ribbons and deep lace collar and cuffs; painted in an oval

10 10

*Edge*  
*Canvas, 30in. by 25in.*

## GAINSBOROUGH DUPONT, 1754-1796.

5 5

- 189 Portrait of a Lady: whole-length, seated in a landscape; powdered hair, pink dress

*Stone*  
*Canvas, 56in. by 44in.*

## VAN LOO.

- 190 Portrait of a Lady in blue velvet dress, red cloak lined with ermine, a jewelled tiara on her head, 40in. by 30in.; no frame

6 15

## PANNINI.

- 191 Views of Italian Ruins, with figures; a pair; 28in. by 33in. 2

4

## ENGLISH SCHOOL.

- 192 Portrait of William Shakespeare, in carved oak frame, arched top, 16in. by 10½in.; exhibited Shakespeare Memorial Exhibition at Stratford-on-Avon.

26

*Seems*  
 \*. \* From the collection of Charles Knight, Esq.

## DUTCH SCHOOL.

- 193 Portrait of a Young Nobleman, in scarlet coat, holding his hat in his hand, on horseback

16

*Full*  
*64in. by 52in.*



GEORGE MORLAND, 1763-1804.

96. 194 Cymon and Iphigenia

*Canvas, circular, diam. 12½in.*

*Y 106*

MORLAND.

5. 195 The Fisherman's Return

*17in. by 21in.*

*Y 107*

G. H. ANDREWS.

9. 196 A pair of Pastoral Subjects, in the French XVIII Century style

*Canvases, oval, 13in. by 10½in.*

*Alison*

2

J. T. NETTLESHIP.

- 25 197 Rocks in a wooded Valley, *signed and dated 1894*

*Canvas, 19in. by 30in.*

*Tracy*

JOSEPH MICHAEL WRIGHT, fl. c. 1648-1700.

- 9 10 198 Portrait of an unidentified Member of Parliament for Westminster (?) about 1680 ; seated, facing and looking at the spectator, in a carved cane-backed arm-chair behind a table, his right hand holding pen, his left resting on a book, inscribed "Westminster Votes"; on the table are also a military sash, gorget, sword and pistol

*Canvas, 50in. by 40in.*

*Bingham*

THOMAS HUDSON, 1701-1779.

0. 199 Portrait of Sir Michael Foster, 1689-1763, three-quarters length, in wig and judge's robes

*Canvas, 50in. by 40in.*

*Sineat*

## RAEBURN.

- 200 Portrait of a Young Lady, half-length, wearing white low-necked dress and buff shawl  
*Canvas, 30in. by 25in.*

6

## KNELLER.

- 201 Portrait of a Lady, in blue and white dress, her dark hair piled high in curls ; *carved wood frame*  
*Canvas, 30in. by 25in.*

5 5

- 202 Portrait of a Boy, with bow and arrow, his cap trimmed with feathers, a dog by his side  
*Pastel ; canvas, 24in. by 18in.*

1 10

## RUBENS SCHOOL.

- 203 A Ceiling Painting, a Cupid flying, and scattering flowers  
*Canvas (unframed), 35in. by 29in.*

1 1

## W. DANCE.

- 204 Portrait of Francis Dance, who bequeathed his entire Library to the Bodleian Library, Oxford ; he died in 1834  
*On copper, 12in. by 9½in., oval*

1 10

## STUART.

- 205 Portrait of the late J. L. Toole, the Actor, in dark jacket and grey hat  
*Canvas, 30in. by 25in., framed*

Passed

The Property of E. Ashmead Bartlett, Esq.

FRANCESCO CASANOVA, 1727-1805.

- 206 Landscape, a river with a cascade on the right, in the foreground herdsmen with cattle in a ferry-boat  
*Canvas, 54in. by 85in.*

*Legu*

FRANCESCO CASANOVA, 1727-1805.

- 207 Landscape, an affray with brigands in a rocky defile  
*Canvas, 54in. by 85in.*

*d*

The Property of Rupert Gwynne, Esq., M.P.

ITALO-FLEMISH SCHOOL, XVII CENTURY.

- 208 Romantic Landscape with a thunder-storm and figures of Mercury and woodmen, *signed illegibly*  
*Canvas, 24in. by 30in.*  
 and another

*Stanley*

2

JAN BOTH, c. 1610-1652.

- 209 Landscape, a road through mountainous country, with a rustic bridge and figures of travellers, *signed*  
*Canvas, 32in. by 40in.*

*Hacey*

NOLLEKENS.

- 210 Scene in an Italian Comedy  
*Panel, 19in. by 23in.*  
 and two others

*Monton*

3

9

6

5

4

13/10

## W. HAMILTON, R.A.

- 211 The Triumph of London and Commerce, sketch for a mural decoration

Wallace

12 10

Canvas, arched top, 27in. by 16in.

and a Fête Champêtre in the style of Watteau 2

## J. L. DAVID.

- 212 Portraits of Murat, King of Naples and his wife, Caroline Buonaparte, half-lengths painted in ovals

Hope

10 10

Canvases, 35in. by 28in. 2

\*\* \* From King Louis Philippe's Collection.

## DAVID ROBERTS, R.A.

- 213 Composition of Greek Ruins and Oriental figures, *signed*

Thorn

Panel, 16½in. by 27½in.

5

and another 2

## KNELLER.

- 214 Portrait of Nicholas Rowe, bust, wearing brown wig and grey and gold gown

Campbell

5 10

Canvas, 24in. by 20in.

## DRAWINGS.

## FRAMED.

## J. E. BUCKLEY.

- 215 The Maypole and Football on the Green in the olden time, *signed and dated 1872*

Ballings

5 5

Water-colours, 14in. by 25in. ; a pair 2

## TOM PYNE.

- 216 A Courtyard at Andernach

Care

1 5

Water-colours, 14in. by 20in.

## W. RICHARDSON.

- 217 Old Wych Street, London, *signed and dated 1870*  
*Water-colours, 22½ in. by 14½ in.*  
 and Old Holywell Street, by Louise Rayner

Hosier

2

## LOUISE RAYNER.

- 218 Temple Bar, *signed*  
*Water-colours, 9¼ in. by 7¼ in.*  
 and another by the same

Buerett

2

## LOUISE RAYNER.

- 219 West end of Eton College Chapel, and adjacent buildings,  
*signed*  
*Water-colours, 22 in. by 19 in.*  
 and High Street, Eton, by the same

2

## D. MACLISE, R.A.

- 220 Four Designs to illustrate Moore's "Irish Melodies"  
*Pencil and sepia, 8 in. by 6 in.*

Parker

\* \* \* Impressions from the engravings are framed behind  
 three of the drawings

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Total of Sale

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<i>Saturdays</i> .. .. .	Spectator ; Saturday Review.

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<i>Saturdays</i> .. .. .	Country Life ; Sphere ; Illustrated London News ; Field ; Publishers' Circular ; Clique ;

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London Mercury ; and Bookman's Journal.

### B. FOREIGN.

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Chicago Daily News.	Boston Evening Transcript.

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SOTHEBY, WILKINSON & HODGE.

1923.



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*The Property of W. M. Crofton, Esq.  
of 32, Fitzwilliam Square, Dublin ;*

*The Property of Mrs. Davies Gilbert, and of a Lady of Title ;*

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Day of Sale.

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1923.

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*of 19, Hereford Square, S.W.;*

The Property of W. M. Crofton, Esq. *of 32, Fitzwilliam Square, Dublin;*

The Property of Mrs. Davies Gilbert, and of a Lady of Title,

COMPRISING EXAMPLES OF THE ITALIAN, DUTCH & FLEMISH SCHOOLS,  
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A. BRAUWER  
J. G. CUYP

P. LONGHI  
DIRK MAES  
J. VANDER MEER  
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G. POUSSIN  
S. VAN RUYSDAEL  
RICHARD WILSON, R.A.  
ZOFFANY

AND

PORTRAITS OF THE ENGLISH SCHOOL,

The Property of a Gentleman, and Other Properties;

ALSO

A VALUABLE COLLECTION OF EARLY ITALIAN & SPANISH PICTURES

The Property of Reginald Corbet, Esq. *of Adderley, Market Drayton,*  
*comprising Important Examples by or attributed to*

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INTERESTING FAMILY PORTRAITS BY CELEBRATED ENGLISH ARTISTS,

INCLUDING SIR JOSHUA REYNOLDS, P.R.A., JONATHAN RICHARDSON, GEORGE ROMNEY,  
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AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

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AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior.

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Printed by J. Davy & Sons, 8-9, Frith-street, Soho-square, London, W., England.

In the Market Drayton collection of Mr. Reginald Corbet, sold yesterday at Sotheby's, a small Murillo portrait of a Spanish woman fetched £1,450 (A. Nicholson), which comes as a reminder of the great auction vogue once enjoyed by the Spanish painter because for many years the huge price paid in 1852, £24,600, for his "Assumption of the Virgin," sold in the Macaulay-Soult dispersal, stood as an auction record for any picture. Velazquez eventually supplanted Murillo in financial favour, yet there was an echo of the old fervour when Murillo's "Holy Family and St. John" brought 6,200gs at Christie's in 1916, having fetched 4,000gs in 1895. The Corbet pictures also included a portrait group of the two sons of Sir John Corbet, painted by the late seventeenth century artist, John Michael Wright, £520 (Permain); a Vivarini "St. Catherine and St. Frances," £240 (W. Dyer), and a Reynolds portrait of Sir John S. Cotton, £205 (Sutch). The rest of the day's sale contained an interior of a gambling saloon by P. Longhi (1702-1762), £400 (Oliver), and a market scene by J. A. Garemyn (1712-1799), £160. The total was £4,816. Some French miniatures at Christie's revealed a very interesting portrait painted by the famous Madame Vigée le Brun of that Louise Marie Adelaide de Bourbon who afterwards became the wife of Philippe Egalité Duc d'Orléans, and therefore the mother of Louis Philippe, although the story long persisted that he was a supposititious child. The miniature fetched 240gs (S. J. Phillips). A little portrait of the Princess Lichenstein by F. H. Fager brought 190gs (E. Phillips), and one of the miniaturist J. B. Augustin by himself (1796) 190gs (Boivin).

OLD PICTURES.

Pictures ascribed to many old masters, the properties of Mr. A. G. B. Russell, Lancaster Herald, Mr. W. M. Crofton, Mrs. Davies Gilbert, Mr. Reginald Corbet, of Adderley, Market Drayton, and from other sources, produced £4,816 at Messrs. Sotheby's yesterday. The top price of the afternoon, £1,450, was paid by Mr. A. L. Nicholson for one of Mr. Corbet's pictures, a head and shoulders portrait of a Spanish woman, ascribed to Murillo, with black hair, a black and white kerchief at the back of the head, and white shawl over her shoulders, 26in. by 22in., lent to the Spanish Exhibition at the Grafton Gallery in 1913-14. In the same property there were also Antonio Vivarini, a group of St. Catherine and St. Francis, wearing richly-coloured robes and vestments, exhibited at the Old Masters, 1895, as by Durer—£240 (W. Dyer); John M. Wright, a group of two whole-length portraits of Randolph Corbet (1678-1703) and his brother John, sons of Sir John Corbet, Bt., when little boys, with a garden, balustrade, statues, and flower vases, and eleven figures playing a game of bowls, 58in. by 52in.—£520 (Permain); G. Romney, portrait of Sir Corbet D'Avenant Corbet, Bt. (1752-1823), painted in 1783—£190 (T. H. Robinson); and Sir Joshua Reynolds, portrait of Sir John Salisbury Cotton, of Combermere and Llewenny, in scarlet uniform faced with blue, painted 1761-2—£205 (Williams and Sutch). Among the other properties was a signed and dated picture by J. A. Garemyn, a market scene with numerous highly-finished figures in an open place among ruins, 1761—£160 (Fairfax), taken away at the buyer's risk and expense,

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Saturday Review. \*2/6/23\*

A sale at Sotheby's on May 15 contained a number of interesting pictures by Old Masters, and a mild sensation was caused when an attractive picture labelled Murillo, a bust portrait of a Spanish woman, was run up to £1,400. It must be a long time since a mere head-and-shoulders by Murillo fared thus at auction, and probably a hope in several quarters that under the cleaner's hands the picture might succeed in establishing a title to a greater name, was the cause of the competition which sent the price up.

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ce being given to the defaulter.

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To prevent confusion no purchases can be claimed or removed during the sale.

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CATALOGUE  
OF  
IMPORTANT PICTURES  
BY  
OLD MASTERS.

Tuesday, May 15th, 1923.

FRAMED.

The Property of H. G. B. Russell, Esq.

LANCASTER HERALD,

of 19, Hereford Square, London, S.W.

GASPAR POUSSIN.

1613-1675.

LOT

- 1 Landscape with figures and distant view of a town on a winding river

*Frieze*  
Canvas

20 $\frac{3}{4}$  in. by 27 in. 515

RICHARD WILSON, R.A.

1714-1782.

- 2 Ruins at the Villa Madama

*Gibson*  
Canvas

25 in. by 30 in. 2



## SIR J. E. MILLAIS, Bt., P.R.A.

1826-1896.

- 11 3 Corner of a Wood  
*Canvas*

*Boyle*  
6 $\frac{3}{4}$  in. by 7 $\frac{1}{2}$  in.

## SPANISH SCHOOL.

17th century.

- 4 The Mourning over the Dead Christ  
*Canvas*

*Isabel*  
30 $\frac{1}{2}$  in. by 25 in.

## P. N. MORAULUS.

Flemish, 16th century.

- 6 10 5 Christ bearing the Cross  
*Panel*

*Warrne*  
35 $\frac{1}{2}$  in. by 26 $\frac{1}{2}$  in.

## The Property of a Gentleman.

## LELY.

- 5 6 6 Sir Isaac Newton as a Young Man. Half-length, three-quarters  
to the right  
*Canvas*

*Isabel*  
30 in. by 25 in.

With an impression of the Engraving by Reading, 1799

2

## ENGLISH SCHOOL.

Late 18th century.

- 7 Portrait of a Lady. Three-quarter length with powdered hair  
*Canvas*

*Isabel*  
36 in. by 27 $\frac{1}{2}$  in.

## KNELLER.

- 8 John Dryden. Half-length with grey hair and brown drapery holding wreath

*Robell*  
Canvas

36 in. by 28 in. *8 10*

## VANDERBANK.

- 9 John Gay, Author of the "Beggar's Opera." Bust in red cap and orange gown

*Maggs*  
Canvas

30 in. by 25 in. *21*

## ENGLISH SCHOOL.

*Early 17th century.*

- 10 William Cecil, Lord Burleigh. Three-quarter length, in coif, ruff and black clothes, holding a book. Inscribed with name and motto

*Boston*  
Canvas

36 in. by 29 in. *6*

## ENGLISH SCHOOL.

*About 1750.*

- 11 Thomas Hayter, Bishop of Norwich. Bust in wig and episcopal robes

*Tones*  
Canvas

30 in. by 25 in. *8 10*

## ENGLISH SCHOOL.

*About 1850.*

- 12 A Little Girl seated in a landscape holding a dog

*Brooks*  
Canvas

36 in. by 28 in. *1 10*

And another

2

## ENGLISH SCHOOL.

*About 1650.*

- 13 Portrait of a Puritan Divine. Half-length, his hand resting on a skull

*Spitge*  
Canvas

31 in. by 26 in. *2 10*



## DUTCH SCHOOL.

16th century.

- 14 Interior of a Convent Kitchen, a satirical scene

Panel

25 in. by 33½ in. *Warne*

## VAN SOMER.

- 15 William Herbert, third Earl of Pembroke. Whole-length, standing in garter robes, holding a wand and coronet

Canvas

85 in. by 58 in. *W. Somer*

## NEEFS.

- 16 Interior of a very large Church with a Pope going in procession and numerous other figures

Canvas

48 in. by 65 in. *Neefs*

## ENGLISH SCHOOL.

About 1740.

- 17 Sir Robert Walpole. Three-quarter length seated, in brown coat and scarlet waistcoat

Canvas

48 in. by 39 in. *Walpole*

## DOBSON.

- 18 Portrait of a Gentleman. Half-length, standing, in brown satin dress

Canvas

50 in. by 40 in. *Dobson*

## RICHARDSON.

- 19 Alexander Pope. Half-length, seated, his head resting on his hand

Canvas

29 in. by 24 in. *Richardson*

## FLEMISH SCHOOL.

17th century.

- 20 Portrait of an Old Lady. Half-length, seated, in white coif and collar and black dress, holding a book

Canvas

30 in. by 25 in. *Flemish*

[See ILLUSTRATION].



No. 20.



## DANCE.

- Passed* 21 Portrait of a Lawyer. Bust in wig, bands and gown  
Canvas 30 in. by 25 in.

## ENGLISH SCHOOL.

18th century.

- Legos* 22 John Milton. Half-length, holding a book  
Canvas 30 in. by 25 in. 3 10

## ELISABETTA SIRANI.

- Hegrate* 23 Cupid sailing in a shell  
Canvas 37 in. by 29 in. 2 10  
And another 2

## MARY BEALE.

- Wrest* 24 The Rev. Dr. Dukeford, Rector of St. Clement's Danes. Bust  
in skull cap, gown and bands. Painted in an ornamental  
oval inscribed with the name of the subject  
Canvas 30 in. by 25 in. 3 3

## CHARLES PHILLIPS.

- Ryles* 25 Bishop Warburton. Three-quarter length, in wig, gown and  
bands  
Canvas 49 in. by 41 in. 2  
Unframed  
And a Portrait of C. J. Fox after Reynolds 2

## KNELLER.

- Fritze* 26 Portrait of a Lady. Bust in low-necked blue dress and red  
drapery  
Canvas 30 in. by 25 in.  
And another ; unframed 2

## RICHARDSON.

- 27 Matthew Prior. Three-quarter length, seated, in black cap and suit, holding a pen

*Canvas*

*50 in. by 40 in.*

Unframed

And another

2

## The Property of a Gentleman.

## M. MARIESCHI.

- 28 View on the Grand Canal, Venice, with Gondolas and other boats; and one other: Canal in Venice with Gondolas, a pair

*Canvas*

*21½ in. by 36 in. 2*

## L. BAKHUISEN.

- 29 A Breezy Day off the Dutch Coast with shipping and a wooden quay with figures in the foreground

*Panel*

*10½ in. by 13½ in.*

## Various Owners.

## P. F. BISSOLO.

*f. 1492-1554.*

- 30 St. Jerome in penitence. Whole-length, nearly nude kneeling to the right. A Crucifix, the figure on which is represented as actual flesh, on the ground before him. In the background a beautiful landscape with figures and buildings closed by Dolomite Alps

*Panel*

*50 in. by 42 in.*

## ENGLISH SCHOOL.

*Early 15th century.*

- 31 Panel from a screen, or an altarpiece. A Pieta, the Virgin, in a pink dress and blue mantle, seated on a Gothic throne holding the nearly nude body of Christ on her lap. Below on the left is a small figure of a monk, in a white habit, kneeling in prayer

*Panel*

27 in. by 13 in.

## ENGLISH SCHOOL.

*Early 16th century.*

- 32 Portrait of King Henry VII. Half-length, three-quarters to the right, in black cap, gold doublet and crimson gown. Collar of roses and suns. Both hands before him, his right holding a red rose

*Panel*

15½ in. by 10½ in.

## ENGLISH SCHOOL.

*Early 16th century.*

- 33 Portrait of Elizabeth of York, Queen of Henry VII. Half-length, three-quarters to the left, in diamond-shaped black and gold hood and crimson dress trimmed with ermine and jewels. Collar of roses and suns. Both hands before her, her right holding a white rose

*Panel*

15½ in. by 10½ in.

## VAN GOYEN.

- 34 Scene near the shore of an arm of the sea with cottages among trees and men in a boat

*Canvas*

16 in. by 27 in.

## J. VAN DER MEER.

- 35 Landscape with a river flowing through wooded country. In the right foreground figures with goats and sheep

*Signed**Canvas*

39 in. by 53 in.

## SCHOOL OF F. HAYEZ.

- 36 Portrait of Guiseppe Mazzini. Half-length behind a table on which are books and a map, in his right hand a paper inscribed "Dio e il Popolo"

*Canvas*

50 in. by 40 in. *Calder*

## GIOVANNI FRANCESCO DA RIMINI.

*f.* 1459-1470.

- 33 36A The Dead Christ in the tomb between The Virgin and St. John :  
And The Administration of the Holy Sacrament to St. Mary  
Magdalen *Calder*

*A pair, panels*

8½ in. by 17½ in. 2

## ITALO—FLEMISH SCHOOL.

1500-1550.

- 55 37 The Risen Christ standing amongst the sleeping soldiers ; in the background is the Holy Sepulchre *Lincoln*

*Panel, arched top*

20 in. by 16 in.

## TERBORCH.

- 38 A Trumpeter delivering a letter. Repetition of the picture formerly in the Hope collection *Beale*

*Panel*

17 in. by 13 in.

## ADRIAN BRAUWER.

1606-1638.

- 39 Interior with figures. A man in a red coat with a trumpet slung at his back, seated reading a letter to a bearded man in a dark brown coat, seated in the middle of the picture holding a pipe ; behind him stands a maid in a scarlet bodice, behind the reader another man *do*

*Panel*

23½ in. by 21 in.



## A. VAN DER NEER.

1604-1677.

- 40 Moonlight over an Estuary with buildings on either side

*Broffton* Canvas

18 in. by 14 in.

7

And another

2

## E. VAN DER POEL.

1621-1664.

- 41 Peasants and Still Life outside a cottage

*Bridge* Panel

22½ in. by 33 in.

6

## F. SOLIMENA.

1657-1747.

- 42 The Triumph of David. Composition of very numerous figures,  
David with the head of Goliath on the right

*Matthews* Canvas

33 in. by 46 in.

5

## DIRK MAES.

1656-1717.

- 43 A Party of Cavaliers and Ladies on horseback, halting near  
a fountain

*Engleton* Canvas

19½ in. by 26½ in.

8

Unframed

## J. A. GAREMYN.

1712-1799.

- 44 Market Scene, crowded with incidents and innumerable highly  
finished figures in an open place amongst ruins. Landscape  
and sunset sky beyond

*Wipf*

Signed and dated 1761

Canvas

41 in. by 47½ in.

60

# The Property of W. M. Crofton, Esq.

of 32, Fitzwilliam Square, Dublin.

## SOUTHERN GERMAN SCHOOL.

About 1500.

- 21 15 The risen Christ, St. John and St. Paul. Three standing whole-length figures, between whom are four kneeling donors *Carin*  
*Panel* 26 in. by 46 in.

[See ILLUSTRATION].

## PHILIPPE MERCIER.

1689-1760.

- 8 46 A Group of Four Children, seated, playing with flowers and fruit in a landscape *Den*  
*Canvas* 26 in. by 34 in.

## SOLOMON VAN RUYSDAEL.

c. 1600-1670.

- 16 47 Landscape, the skirts of a wood of young birch trees *Campbell*  
*Panel* 18 in. by 24 in.

## JOACHIM DE PATINIR.

c. 1485-1522.

- 110 48 Landscape with figures: Christ, after the Betrayal, led from the garden *Fairfax*  
*Panel* 21½ in. by 18½ in.









## The Property of Reginald Corbet, Esq.

*of Adderley, Market Drayton.*

### ANTONIO VIVARINI.

*f. c. 1435-1470.*

- Panel* 49 Saint Catherine and Saint Francis. Half-length figures facing three-quarters to the right, wearing richly coloured robes and vestments. St. Catherine holds wheel and palm, St. Francis a book. Gold background *240*

*Panel*

*22 in. by 27 in.*

- \* \* Exhibited in the Royal Academy Winter Exhibition, 1895, No. 143, under the name of Albrecht Dürer.

[See ILLUSTRATION].

### TITIAN.

- Panel* 50 The Virgin and Child with the Infant St. John, St. Catherine and a bearded Saint wearing a cope. Half-length figures, excepting the Infant Christ, who is asleep on a pillow in the middle of the picture *43*

*Panel*

*29 in. by 42 in.*

[See ILLUSTRATION].



155

TTIAN.

- 51 Portrait of a Man with black hair and beard, and wearing black cloth and sword. Three-quarters length standing behind a table, on which he holds a book, the cover of which is painted with a profile portrait of a bearded man *Alvora*

Canvas

42 in. by 35 in.

- \* \* Exhibited in the Royal Academy Winter Exhibition, 1895, No. 118.

18

TINTORETTO.

- 52 Head of an Old Man wearing spectacles, his hands extended. Before him lies a lute, seen in abrupt foreshortening. In the background is a statue of a sleeping woman, somewhat resembling the Ariadne of the Vatican *Wan*

Canvas, oval

30 in. by 25 in.

ANDREA SCHIAVONE.

1522-1582.

- 10 10 • 53 The Repose on the Flight into Egypt. The Holy Family under a tree, in the branches of which are child angels *Alvora*

Canvas

26 in. by 20 in.

FLORENTINE SCHOOL.

About 1500.

- 15 10 • 54 The Virgin and Child with infant St. John in a landscape *Alvora*

Canvas (probably transferred from panel) 35 in. by 27 1/2 in.

And a small Italian Madonna

2

COPY FROM RAPHAEL.

- 50 • 55 The Virgin and Child with St. John. Copy of the Esterhazy Madonna at Buda Pesth *Alvora*

Panel

12 in. by 9 in.

And The Guardian Angel, after Domenichino

2





## DOMENICO ALFANI (ATTRIBUTED TO).

1479-c. 1553.

- Frige* 56 The Adoration of the Magi. Numerous figures amongst ruins,  
the Holy Family on the left, the Magi and train on the right *P*  
*Canvas* 68 in. by 50 in.

## MICHELANGIOLO DI CAMPIDOGLIO.

1610-1670.

- Frige* 57 Still Life: A hare and other dead game, surrounded by richly  
coloured foliage in a landscape *26*  
*Canvas* 39 in. by 49 in.

## PANNINI.

- 58 Landscape with ruins and figures

*Frige* *Canvas* 26 in. by 54 in.

*Frige* *\*\** The picture forms the upper part of a composite overmantel,  
the lower half of which consists of three fine old bevelled  
mirrors, the whole surrounded by carved gilt mouldings,  
56 in. by 61 in. *30*

## GUISEPPE RIBERA SPAGNOLETTA.

1588-1656.

- Frige* 59 Christ disputing with the Doctors. Six half-length figures,  
Christ on the left dressed in scarlet *32*

*Canvas*

38 in. by 51 in.

## MURILLO.

- 1450 60 A Spanish Woman. Bust turned slightly to the right and looking at the spectator. Black hair with black and white kerchief at the back of the head, white shawl over shoulders

*Canvas*

26 in. by 22 in.

*Richardson*  
 \*\* Exhibited at the Grafton Galleries Exhibition of Spanish Art, 1913-14.

[See ILLUSTRATION.]



No. 60.





## DUTCH SCHOOL.

*About 1490.*

- Elia* 61 The Descent from the Cross and the Entombment. In the foreground is the body of Christ extended on the ground attended by two of the Holy Women. Beyond is a group surrounding the fainting Virgin. In the distance on the right the body is being carried into a cave *115*

*Panel*

21 in. by 15 in.

## JAN MOSTAERT.

- Quint* 62 The Adoration of the Magi. The Virgin and Child in the foreground under a classical arcade. The kings and their train fill the rest of the picture including the background *62*

*Panel*

33 in. by 27 in.

## ABRAHAM BLOEMART.

1564-1651.

- Steele* 63 King David. Whole-length figure kneeling to the left before an altar upon which is a book. Other books and harp on the ground to the left *25*

Signed and dated 1633

*Canvas*

32 in. by 27 in.

## EGLON VAN DER NEER.

- Nicholson* 64 A Hermit in Meditation, seated under a tree with a romantic landscape in the background *20*

12½ in. by 10½ in.

## JOHN MICHAEL WRIGHT.

1625-1700.

- 100 10  
65 Portrait of Sir John Corbet, Bart., of Stoke and Adderley Shropshire. Born 1645, succeeded as second baronet 1664, Sheriff of Shropshire, 1675-6, died 1695. Three quarters length standing slightly to the left, in silver-grey clothes elaborately trimmed with gold *Harper*

*Canvas*

50 in. by 40 n.

- \* \* Traditionally said to be represented in the dress he wore as Sheriff, and painted by Lely; but the picture, like the companion pictures of Lady Corbet and his children, is probably by Wright.

## JOHN MICHAEL WRIGHT.

1625-1700.

- 100 10  
66 Portrait of Frances Lady Corbet. Born 1655, daughter of Major-General Randolph Egerton of Betley and Wrinehill, Staffordshire; married 1672, as his second wife, Sir John Corbet, second baronet; and after his death Sir James Poole, Bart. Three-quarters length seated facing the spectator in a garden, wearing low-necked white satin dress with richly embroidered petticoat and blue scarf, and holding flowers in her lap. On the back, which has been re-lined, is copied an inscription on the old canvas giving the names of the subject and painter *do*

*Canvas*

46 in. by 39 in.





No. 67.

## JOHN MICHAEL WRIGHT.

1625-1700.

- 67 Portraits of Randolph (1676-1703) and John (1678-1684-5), sons of Sir John Corbet, second baronet, and his wife Frances Egerton. Two whole-length figures of little boys facing the spectator, one seated wearing an orange, and the other standing in scarlet tunic. Both hold bowls, and the standing boy caresses a white poodle which jumps against him. In the background is a garden with a balustrade, with statues and flower vases, bordering a lawn upon which are eleven figures engaged in an animated game of bowls. On the back, which has been re-lined, is a copy of the signature, *Michael Wright pinxt.* on the old canvas

58 in. by 52 in.

[See ILLUSTRATION.]

## JOSEPH WRIGHT OF DERBY.

1734-1797.

- 15 76 Portrait of Richard Prynce Corbet of High Hatton, Esq. (1735-1779). Three-quarters length seated to the right looking at spectator. Powdered wig. Pea-green coat, white waistcoat and jabot, buff breeches. He holds his hat in his lap. Red drapery to the left

*Black**Canvas*

38 in. by 29 in.

---

The Property of a Lady of Title.

## MONAMY.

1670-1749.

- 5 77 A Seascape, with flagship firing a salute, and numerous smaller vessels

*Langgon**Canvas*

38 in. by 45 in.

- 3 78 Another, with ships lying at anchor outside harbour

*do**Canvas*

43 in. by 48 in.

- 52 79 Another, with naval battle in the foreground, three ships closely engaged

*do**Canvas*

38 in. by 54 in.

## JACOB G. CUYP.

1575-1649.

- 72 80 A Portrait Group of two Young Men, a sportsman carrying a fowling-piece, and his attendant with a dog, a town in the distance

*Edge**Canvas*

65 in. by 55 in.

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The Property of Madame H. Le Coultre,  
of 123, Ladbroke Road, Holland Park, W.

DRAWINGS.

IN THE PORTFOLIO.

EARLY FLEMISH SCHOOL.

15th Century.

LOT

Reader

- 1 Saint Anthony. Full-length figure holding a book and tall staff,  
a pig by his side. Inscribed "... inet Anthonis "

*Pen and bistre tinted with water-colour and pricked for  
transference* 8  $\frac{1}{4}$  in. by 4  $\frac{5}{8}$  in.

J. THOPAS.

c. 1654-1675.

Witt

- 2 Portrait of a Boy. Half-length, three-quarters to the left, reading  
a book

Signed and dated 1650 (?)

*Black lead and ink on vellum*

4 in. by 2  $\frac{3}{4}$  in.

3 10

B

## SCHOOL OF RUBENS.

- 3 Head of the Dead Christ

*Black and white chalk on buff paper*7½ in. by 6 in. *Pass*

\* \* \* From the collection of N. Hone.

## ANDREA BOSCOLI.

1580-1606.

- 5 . 4 The Translation of St. Francis

*Bistre, pen and wash*11 in. by 14¾ in. *Cro*

And two others

3

## MARCO RICCI.

1676-1729.

- 10 . 5 Landscape with ruins and farm buildings

*Pen and bistre*9 in. by 13 in. *Park*

## ENGLISH SCHOOL.

*Early 18th Century.*

- . . 6 Elevation of the West Front and Dome of St. Paul's Cathedral
- Pass*

*Ink pen and wash tinted with water-colours**Arched top, 17¾ in. by 14 in.*

## G. MORLAND.

1763-1804.

- 5 . 7 A Lane between wooded banks

*Pen and ink*

5¾ in. by 8 in.

\* \* \* From the collections of Lord St. Lawrence and Sir John *Newm*  
Barnard.

## W. BLAKE.

1757-1827.

- 10 . 8 Lucifer and the Fallen Angels

*Ink pen and wash*7¼ in. by 6½ in. *do*



## The Property of a Gentleman.

---

W. VAN DE VELDE, THE YOUNGER.

1633-1707.

*mayer* 9 Shipping: A Vessel firing a salute  
Signed

*Pen and bistre washed with ink*

4 in. by 9 in.

12

H. EDRIDGE, A.R.A.

1769-1821.

*cottage* 10 Scene on the Sea Shore with fishing boats  
*Water-colours*

5½ in. by 9 in.

And four sepia Sketches, by S. W. Reynolds, on one mount 2

16

H. EDRIDGE, A.R.A.

1769-1821.

*do* 11 Cottages and boats on the shore at Hastings  
Dated 31 Aug., 1816

*Lead pencil*

9 in. by 14½ in.

And a View of Teddington, *in black and white chalk*, by the same 2

J. VARLEY.

1778-1842.

*riddle* 12 An Estuary in Wales, cottages in the foreground, mountains in the distance

*Water-colours*

10 in. by 17½ in.

And Llanover Church, by the same

2

P. SANDBY, R.A.

1725-1809.

*to each* 13 Reading Abbey, towards sunset

*Water-colours*

9½ in. by 13 in.

And another

2

## E. VULLIAMY.

- 8 . 14 Floods at Wareham  
Signed and dated 1915  
Water-colours 9 in. by 12 in. *Reit*

## G. F. BARBIERI—GUERCINO.

1591-1666.

- / 12 . 15 River Scene, with a ferry boat and feluccas  
Pen and ink 10 in. by 17 in.  
And a smaller Landscape, by the same ; from the Udney collec- *Reit*  
tion 2

## J. VAN DER STRAETEN.

c. 1665-1722.

- / 12 . 16 A pair of Italian Landscapes with pastoral figures  
Black chalk and water-colours 5½ in. by 7½ in. 2 *Reit*  
\* \* From the Reveley collection. *9 J*

---

Various Owners.

## GRIMALDI, IL BOLOGNESE.

- / . 17 Landscape with figures  
Pen and bistre 8½ in. by 11 in.  
\* \* From the R. Dumesnil and W. Russell collections.  
And three others 4 *Reit*

## GUIDO RENI.

- 5 . 18 Two Studies of Babies  
Black chalk 5 in. by 7 in.  
\* \* From the Lanieri and Wilton House collections.  
And two others 3 *Reit*

## LUCA CAMBIASO.

- East 19 A Woman with three children  
*Bistre, pen and wash* 11¼ in. by 9½ in.  
 And two others 3 10

## GIULIO ROMANO.

- arnard 20 A reclining Figure of a Woman and a Child, and other sketches  
*Bistre, pen and wash* 10 in. by 6½ in.  
 \* \* \* From the collection of Sir T. Lawrence.  
 And another 2 14

## PERINO DEL VAGA.

- ster 21 Abraham receiving the Angels, after Raphael  
*Bistre heightened with white on grey paper* 8¾ in. by 12½ in.  
 \* \* \* From the Wilton House collection.  
 Also a Sketch, by Parmigianino, from Sir Peter Lely's collection ;  
 with an impression of the engraving, by Marcantonio 3 21

## P. DE KONINCK.

- do 22 The Three Maries approaching the Holy Sepulchre  
*Pen and bistre* 5 in. by 3 in.  
 \* \* \* From the collection of Sir Joshua Reynolds.  
 And a Sketch of a Man, in similar style, attributed to Rem-  
 brandt 2 7 10

## SIR A. VAN DYCK.

1599-1641.

- lion 23 Leaf from a Sketch-book, with studies on both sides, possibly  
 from Italian pictures of the Betrayal and Susannah and the  
 Elders  
*Pen and bistre* 8½ in. by 12½ in. 2

## F. DE MOUCHERON.

- / . 24 A Fortified Gateway with figures  
*Ink and bistre* 16 $\frac{3}{4}$  in. by 11 in. *Barn*  
 And another 2

## J. DE MARNE.

1754-1829.

- 3 6 . 25 Cattle near the edge of a river  
 Signed  
*Ink and bistre wash* 6 $\frac{1}{4}$  in. by 9 $\frac{3}{4}$  in.  
 \* \* From the P. Huart collection (Lugt, 2083).  
 And another 2 *Arce*

## J. VAN DER DOES.

1623-1673.

- 2 4 . 26 A Man, with an ass and sheep in a landscape  
 Signed and dated 1658  
*Chalk and bistre* 8 in. by 10 in. *d*  
 \* \* From Lord Northwick's collection.

## J. D'ARTOIS.

1613-1665.

- 5 . 27 Landscape, a castle and other buildings on cliffs  
*Pen and bistre washed with blue* 6 $\frac{1}{2}$  in. by 8 $\frac{3}{4}$  in. *Opp*  
 And a Panoramic Coast Scene, by Van de Velde 2

## J. G. KEULEMANS.

- / / . 28 Two Vignettes of Birds  
 One signed  
*Water-colours* 11 in. by 8 $\frac{1}{2}$  in. 2 *Nov*

## J. BOTH.

c. 1610-1652.

- ader 29 Mountain Landscape with wayfarers. The Acqua Negra in the Apennines

*Counterproof from a drawing in red chalk 11 in. by 8½ in.*

With an impression of the etching of this subject

And another

3

6

## SWISS SCHOOL.

Early 19th Century.

- ebb 30 Grindelwald and the Wetterhorn

*Gouache*

13 in. by 19¼ in.

10

## TH. ROUSSEAU.

1812-1867.

- ttmper 31 Landscape, a wooded hollow at the foot of cliffs

*Black lead and white chalk on buff paper 11¾ in. by 9 in.*

\* \* \* From the artist's sale, with stamp.

## CAPTAIN F. GROSE.

1731 (?) - 1791.

- orne 32 Bridge near the East Gate, Bury Saint Edmunds, 1777

*Water-colours*

11 in. by 15 in.

And similar Views of Eskdale Chapel, Yorkshire, 1774, and  
Canterbury Castle, 1767

3

2

## J. B. MONNOYER.

1634-1699.

- ook 33 A Bouquet of Poppies and other flowers

*Pen and bistre slightly tinted*

12 in. by 8 in.

B 3

5

CARLE VAN LOO.

1705-1765.

- 5 . 34 Diana and Nymphs bathing  
*Pen and ink washed with grey* 12 in. by 10 in.  
 And four others 5 *Recd*

NEWTON FIELDING.

1799-1856.

- 5 . 35 Deer on the Hill  
 Signed  
*Sepia* 6 in. by 8½ in. *Recd*  
 And another 2

JOHN M. SWAN.

1847-1910.

- 1 . 36 Leopards resting in the Jungle  
 Signed  
*Water-colours* 11 in. by 18½ in. *East*

GUSTAVE BRISGAUD

- 5 . 37 Head of a Girl in a large hat  
 Signed  
*Pencil and coloured chalks* 20 in. by 15 in.  
 And two others 3 *Recd*

GIULIO CARPIONE.

1611-1674.

- 10 . 37A A Boy standing in voluminous draperies  
*Red chalk* 9¾ in. by 6⅞ in. *Recd*  
 And three others 4

## BATTISTA FRANCO.

1498-1561.

- Book* 37B A Combat of Roman Horsemen  
*Pen and bistre*  $7\frac{1}{2}$  in. by  $11\frac{1}{2}$  in.  
 \* \* \* From the William Mayor collection.  
 And two others 3

## GIOVANNI LANFRANCO.

1580-1647.

- Re* 38 Seated Figure of a Pope holding a book  
*Bistre, pen and wash heightened with white on grey paper*  
 $9\frac{1}{4}$  in. by  $7\frac{1}{2}$  in. (top angles cut off)  
 \* \* \* From the Resta-Somers and W. Mayor collections.  
 A Sketch by Perelle, from the Crozat collection; and another 3 14

## G. A. BAZZI—SODOMA.

1477-1549.

- ader* 39 Geometry. A seated Female Figure holding a square and  
 compasses  
*Pen and bistre*  $5\frac{1}{4}$  in. by  $3\frac{3}{4}$  in. 5

## J. BASTIEN-LEPAGE.

1848-1884.

- Book* 40 A Lady seated at a window  
 Signed  
*Pen and violet ink* 9 in. by  $6\frac{1}{2}$  in. 14  
 And a Portrait of a Gentleman by the same 2

## J. BASTIEN-LEPAGE.

1848-1884.

- Re* 41 A Little Girl selling Flowers. Study for the picture "The  
 Thames Embankment"  
 Signed  
*Pen and ink*  $6\frac{3}{4}$  in. by 4 in. 5



## FRAMED.

## THE

## Property of the late Grosvenor Thomas, Esq.

## ITALIAN.

17th Century.

- 2 . . . 42 The Marriage Feast of Cupid and Psyche. A fan mount  
*Gouache* 6½ in. by 17 in. *Pin*  
 And a Drawing of the Holy Family attributed to A. del Sarto 2

## DUTCH SCHOOL.

Early 19th Century.

- 2 2 . . . 43 Shipping in a Calm  
*Indian ink wash* 8 in. by 12 in.  
 And two others 3

## DEL SARTO.

- 2 5 . . . 44 The Virgin and Child and St. John  
*Black and white chalk* 12 in. by 10 in. *Page*  
 And a Madonna and Child after da Vinci 2

## BATTISTA FRANCO.

- 9 . . . 45 The Penitent Thief on the Cross  
*Pen and bistre* 16 in. by 11 in.  
 A companion Drawing of the Impenitent Thief; and a Sketch  
 by Tempesta 3

## RAPHAEL.

- 2 . . . 46 A Woman Running, from the Massacre of the Innocents engraved  
 by Marcantonio  
*Red chalk* 10 in. by 6½ in. *Page*  
 And a Sketch of Raphael's "Transfiguration" 2

## Various Owners.

---

### GAETANO PICCINI.

- 47 *Recto*: The Triumph of Alexander  
*Verso*: Alexander and Diogenes  
 Signed  
*Pen and water-colours*      *Oval, 6¼ in. by 9½ in.*  
 And a soft ground Etching by Alken 2

### F. PRIMATICCIO.

c. 1500-1570.

- 48 A Man Reclining  
*Red chalk heightened with white on buff paper 5 in. by 7 in.*  
 \* \* \* From the collections of E. Peart, Count Moritz Von Fries  
 and Sir Thomas Lawrence. 10

### ADRIAEN VAN OSTADE.

1610-1685.

- 49 Portrait of the Artist's Brother, Izaak  
 Signed and inscribed with the name and dates of birth and  
 death of the subject, etc.  
*Water-colours*      *Circular, 7½ in. diam.* 41

### FRANS HALS.

1580-1666.

- 50 Head of a Man Smiling; he has flowing hair and wears a large  
 flapped hat  
*Chalk, ink and bistre*      *5 in. by 5½ in.* 17  
 \* \* \* From the collection of H. Reveley (Lugt. 1356).

[See ILLUSTRATION].

## HANS HOLBEIN, THE YOUNGER.

1497-1543.

- 4 | 10 | - 51 Portrait of the Artist. Bust, bare-headed, three-quarters to the left, with slight beard and moustache and wearing grey jerkin

*Coloured chalks and gilded background, inscribed with name and age XLV* 10 in. by 7½ in.

\* \* \* Replica of the portrait in the Uffizi Gallery.

## ANTONIO CANALETTO.

1697-1768.

- 58 | - | . 52 The West View of London Bridge from the Surrey side of the river. Old Fishmongers' Hall, Monument, Water-tower and Steeple of St. Magnus on the left. Houses and wharves on the right. Boats and figures on the water and wharf

*Pen and bistre washed with indian ink* 12 in. by 19 in.

\* \* \* Replica of a drawing in the British Museum (Walpole Society, IX, p. 59).

## MARCO RICCI.

1676-1729.

- 10 | - | . 53 A pair of compositions of Palatial Buildings ; in one is the Dogana at Venice

*Gouache* 9 in. by 12½ in. 2

## P. A. ROBARTS (DUTCH SCHOOL).

18th Century.

- 10 | - | . 54 A pair of Drawings of Bouquets of mixed Flowers, one in a silver, the other in a gold vase, standing on stone pedestals

*Water-colours* 14 in. by 11½ in. 2

## F. L. T. FRANCIA.

1772-1839.

- / | - | . 55 Shipping ; two sailing vessels and a boat with figures

Signed and dated 1833

*Water-colours* 6½ in. by 5 in.

## SIENESE SCHOOL.

*Early 14th Century.*

- map* 56 Three Illuminations cut from MSS. An initial O with a figure of St. Gregory; part of an initial with twelve heads of saints; and an initial T with the Assumption of the Virgin; three in one frame 43

## SIENESE SCHOOL.

*Late 15th Century.*

- do* 57 David in the deep waters. Illuminated initial S from a MS.  
*Water-colours on vellum* 10½ in. by 9½ in.  
 And another, illuminated letter S 2 2

## IN THE PORTFOLIO.

W. DANIELL, R.A.

1769-1837.

- sender* 58 Fourteen pencil Sketches of Shipping and Craft  
 Many signed; on eleven mounts 11 / 57

W. WARD.

1766-1826.

- del* - 59 Scene from the Vicar of Wakefield  
*Water-colours* 7½ in. by 8 in.  
 Also a Drawing by Cipriani; and four sheets of Costume Sketches by E. F. Burney 6 16

W. M. THACKERAY.

1811-1863.

- do* 60 Caricature Figure of a King, and a Head  
*Pen and ink on brown paper* 4½ in. by 4 in.  
 \* \* \* Inscribed "Zu Weimar Gezeichnet." From the collection of Otilie Von Goethe. 10

## SIR THOMAS LAWRENCE.

1769-1830.

- / / . 61 Profile of a Bearded Man  
Signed with the artist's age, 9 years  
*Black lead on vellum* 3½ in. by 3 in. Page  
And two others 3

## J. WALTON.

- / 6 . 62 View of Grasmere Church and Holm Crag  
*Water-colours* 13¼ in. by 19 in. do  
And a Sketch by G. Cattermole 2

## COOPER HENDERSON.

- / 6 . 63 A French Diligence  
*Water-colours* 15 in. by 7½ in. Spec

## J. SERRES.

- 4 10 . 64 A Bay with fishing boats  
Signed and dated 1814 16 in. by 23 in. Map

## PROUT.

- / 4 . 65 View on the Grand Canal, Venice 7½ in. by 12 in. Cree

## VAN DE VELDE.

- / / . 66 Fishing Boats on the Scheldt  
*Pen and wash* 15 in. by 21 in. Ash

## H. W. SCHWEICHHARDT.

- / / . 67 Study of a Man, seated 13 in. by 10 in. do

## ROWLANDSON.

- 20 . . 68 The Market Place at Dusseldorf 11 in. by 17 in. Erling

## ENGLISH SCHOOL.

- 69 Going to the Races 14 in. by 23 in.  
And one other, similar 2 5 10 .

## CHALLIS.

- 70 Twenty-one Views of English and Welsh Castles, Abbeys, etc. 21 5 5 .

## J. VARLEY.

- 71 Extensive Landscape with a castle by a river 18 in. by 28 in. 5 5 .

## JOS. FARINGTON.

- 72 View of Westminster from Lambeth Palace 16 in. by 24 in.  
View of Glasgow from Ruglen; and View of High Street,  
Oxford 3 5 5 .

## SERRES.

- 73 Seascape with numerous men-o'-war. 10 in. by 19 in. 2 5 .

## P. C. LA FARGUE.

- 74 View of a Church with avenue and canal 9 in. by 15 in. 1 .  
Signed  
And one other Town View  
Pen and ink 2

## C. BORSTEIGVITCH.

- 75 Footbridge by a Windmill 20 in. by 16 in.  
And six others: Landscapes 7 7 5 .

## ENGLISH SCHOOL.

- 76 Landscape with ruined castle 11½ in. by 14½ in.  
And eight others 9 6 10 .

## LAWRENCE.

- 77 Portrait of a Lady, seated, resting her arm on a book  
Black, red and white chalk on tinted paper 16 in. by 14 in. 1 5 .

## EDWARD SWEBACH.

/ 57 . 78 A Hunting Scene

5½ in. by 8½ in. Pope

## SIR WILLIAM ORPEN.

/ 145 . 79 The Lullaby. A young woman bending over a cradle

Signed and dated '83

Black chalk

10 in. by 13½ in. With

## FRAMED.

## T. GAINSBOROUGH, R.A.

1727-1788.

4 10 . 80 A pair of Landscape Studies. Trees and a gate and open meadows Bro

Black chalk

5½ in. by 7½ in. 2

\* \* From the collection of Joshua Kirby. On the back of each is an account of the history of the drawings signed by W. Cosmo Monkhouse.

## JOHN DOWNMAN, A.R.A.

1750-1824.

81 Portrait of Miss Grover. Half-length in profile to right, her head resting on her hand. Reddish hair covered with kerchief; white low-necked dress, blue sash With

Signed and dated 1789

Crayons, oval

8 in. by 6½ in.

\* \* Beneath is Downman's description in his writing: "Miss Grover, 1789 orig<sup>l</sup> Study for a Picture of Stern's Maria."

## JOHN DOWNMAN, A.R.A.

1750-1824.

82 Portrait of Thomas Jackson. Half-length as a youth, in profile to the right, holding a violoncello in his left hand do

Crayons, the face only tinted, oval

8 in. by 6½ in.

\* \* Beneath is Downman's description in his writing: "Thomas Jackson 1780. Original. 2<sup>d</sup> Son of the Composer. He was afterwards British Minister at Turin."



## JOHN DOWNMAN, A.R.A.

1750-1824.

- Downman* 83 Portrait of Mr. Jerret. Three-quarters to the right. Powdered hair, white neckcloth, blue double-breasted coat with brass buttons. Crimson curtain background

*Crayons, oval*

8¼ in. by 7 in.

- \* \* Beneath is Downman's description in his writing: "Mr. Jerret from Southampton 1793. Original. I drew two of this."

## THOMAS BURGESS.

1784-1807.

- Downman* 84 A Water-mill and Rustic Buildings in a hollow among trees

*Water-colours*

20 in. by 28 in. / 0 . .

## T. ROWLANDSON.

- Rowlandson* 85 View in a Cornish Fishing Village

*Water-colours*

8½ in. by 6½ in. / 0 / 0 . .

## W. WYLD.

1806-1889.

- Wyld* 86 Paestrina, and A View on the Syrian Coast; a pair

Both signed

*Water-colours*

3½ in. by 5½ in. 2 2 / 0 . .

## T. G. WAINWRIGHT.

1794-1852.

- Wainwright* 87 River Scene with cows drinking

Signed and dated 1836

*Water-colours*

4½ in. by 7¼ in. / / 0 . .

## MAGNUS BRASCH.

- Brasch* 88 A pair of small Landscapes with buildings, figures, horses and dogs

Both signed

*Gouache*

6½ in. by 8¾ in. 37 . .

## E. M. WIMPERIS.

- 8 . . 89 Near Llyn Idwal. A cascade amongst rocks  
Signed  
Water-colour 12 in. by 18 in. *Crid*

## PROUT.

- 4 15 . 90 View of Ratisbon Cathedral 16 in. by 11 in.  
And Chartres Cathedral, by the same 2 *Geo*

## VICAT COLE.

- 2 . . 91 View of Ruins, with a lady sketching  
Signed V. C. 1869 11 in. by 15 in. *d*  
And one other, English School  
Oval 2

## G. E. HERING.

- 5 . . 92 An Italian Landscape with bridge over a river 12 in. by 10 in. *Geo*

## E. K. JOHNSTON, R.W.S.

- 4 5 . 93 Sunday Morning 21 in. by 16 in. *Onie*

## JOHN RUSKIN.

- 1 14 . 94 View in Venice with Doge's Palace  
Pen and water-colour 7½ in. by 11½ in. *Lee*

## HESTER FROOD.

- 7 . . 95 Avignon  
Signed  
Black chalk on buff paper 9 in. by 11 in. *Neum*

## ALPHONSE LEGROS.

1837-1911.

- Leumayer* 96 Bust of a Youth in profile to the left  
Signed  
*Black chalk* 16½ in. by 13 in. 10

## C. PELLEGRINI ("APE").

- Leumayer* 97 Portrait of an Artist standing in profile at a desk etching.  
Inscribed: "To Hogarth Club, C. Pellegrini, 1877"  
*Gouache* 23½ in. by 17½ in. 5

## W. SMALL.

b. 1843.

- Leumayer* 98 Going into Church  
*Ink and Chinese white on wood block* 3½ in. by 5 in. 5

## NEWTON FIELDING.

1799-1856.

- Leumayer* 99 Grouse on a Moor  
Signed and dated 1828  
*Water-colours* 5½ in. by 8¼ in. 14  
And a small copy after Landseer 2

## JEAN FRANÇOIS MILLET.

1814-1875.

- Leumayer* 100 Two Landscapes, river scenes with trees  
Both signed  
*Pen and ink, one slightly tinted* 4 in. by 6½ in. 10  
Two in one frame

## ADOLPHE LOUIS HERVIER.

1818-1879

- Leumayer* 101 Beggars at the Door of a Cottage  
Signed and dated 1854  
*Pen and ink* 5 in. by 4 in. 10

E. DEGAS.

1834-1917.

- 10 . 102 A Nude Girl seated in an armchair bending forwards and drying her right foot with her right hand *Green*

Signed

*Black and white chalk on cream-coloured paper*

18½ in. by 18½ in.

---

The Property of Mrs. Fairfax Partridge,

*of Rhyl, N. Wales.*

---

IN THE PORTFOLIO.

GOBAUT.

- / . 103 A pair of Views in Paris, Place de la Concorde looking west, and the Tuileries from the Gardens *Green*

Signed

*Water-colours*

5 in. by 7 in. 2

GOBAUT.

- / . 104 Paris, the Seine looking west from Nôtre Dame, and the Port of Rouen; a pair

Signed

*Water-colours*

5 in. by 7 in. 2 *Doyle*

F. E. VILLERET.

c. 1800-1866.

- / . 105 A pair of Views in Paris: an old street and the Madeleine

Signed

*Water-colours*

3¼ in. by 5 in. 2 *Green*

---

# The Property of H. Granville Fell, Esq.

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LÉON BAKST.

- 106 Lovers embracing by moonlight in an illuminated garden  
Signed  
*Water-colours* 13 in. by 10½ in.

LÉON BAKST.

- 107 Study for a Lady's Costume, lavender and crimson. For  
"Potiphar's Wife," from "La Legende de Joseph"  
Signed  
*Water-colours* 13½ in. by 11 in.

LÉON BAKST.

- 108 Study for a Lady's Costume, peacock-green, gold and white.  
For "Potiphar's Wife," from "La Legende de Joseph"  
Signed  
*Water-colours* 13½ in. by 10½ in.

LÉON BAKST.

- 109 Study for a Lady's Costume, moonlight-blue and silver. For  
"Potiphar's Wife," from "La Legende de Joseph"  
Signed  
*Water-colours* 13½ in. by 10½ in.

LEON BAKST.

- 110 Study for a Lady's Costume, sapphire, gold and silver. For  
"Potiphar's Wife," from "La Legende de Joseph"  
Signed  
*Water-colours* 13½ in. by 11 in.

## LÉON BAKST.

- 111 Study for Costume of a Veronese Lady, black, gold and magenta.  
For "Potiphar's Wife," from "La Légende de Joseph" *Verona*  
Signed  
*Water-colours* 13½ in. by 10½ in.

## LÉON BAKST.

- 112 Study for Costume of an Odalisque, blue, gold and yellow. For  
"Schéhérazade" *a*  
Signed  
*Water-colours* 13½ in. by 11 in.

## LÉON BAKST.

- 113 Study for Costume, "Veronese's Wife," black, silver and  
emerald *a*  
Signed  
*Water-colours* 13¼ in. by 10½ in.

## LÉON BAKST.

- 114 Study for Costume, "Veronese's Wife," magenta, sea-green,  
heliotrope and gold *do*  
Signed  
*Water-colours* 13½ in. by 10½ in.

---

## Another Property.

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### PAINTINGS.

## FRAMED.

C. F. DAUBIGNY.

1817-1878

- 115 Landscape, the edge of a wood, with two figures

Signed

*Canvas, oval*16 in. by 12½ in. *Mag*

## F. LINDEN.

- ndbar* 116 Under the Trees; three ladies gathering flowers  
Signed  
Panel 6 in. by 9½ in.

## L. G. E. ISABEY.

1804-1886.

- artin* 117 Les Mendiants. Two old men and a boy in a church  
Panel 10 in. by 8 in. 15

## C. TROYON.

1810-1865.

- itzge* 118 Two Cows and a Flock of Sheep on a Heath, a shepherd boy  
lying in the foreground  
Canvas 11 in. by 8½ in.

## E. VAN MARCKE.

1827-1890.

- unter* 119 In the Wood, a woman with a dog and two calves  
Panel 5½ in. by 8 in. 15

## TH. ROUSSEAU.

1812-1867.

- Hayes* 120 A Pond in a Forest with a woman and cattle in the fore-  
ground; sunset  
Signed  
Panel 7½ in. by 8½ in.

## LE PRINCE.

- unter* 121 Joseph in Prison with Pharaoh's Butler and Baker  
Canvas 7 in. by 9 in. 15

## NATTIER

- do* 122 Portrait of a Chinese Lady  
Canvas 9½ in. by 8½ in. 10



## G. CIGNAROLI.

1706-1770.

- 123 A Shepherd piping and a Girl washing linen in a stream  
*Canvas* 11 in. by 8½ in. East

## TENIERS.

- 124 Figures and a Boat in shallow water, beyond a cottage and open country  
 Signed D. T.  
*Panel* 11½ in. by 14 in. do

## DUTCH SCHOOL.

18th Century.

- 125 Landscape with a river, buildings and figures  
*Copper* 6 in. by 7½ in. do

## CONSTABLE.

- 126 Watering Horses at a roadside pond  
*Canvas* 6 in. by 8 in. Martin

## CONSTABLE.

- 127 A Cornfield  
*Canvas* 7 in. by 10 in. do

## COPLEY FIELDING.

- 128 Arundel Castle, evening  
*Panel* 8½ in. by 10½ in. Page

## MILLAIS.

- 129 Undine, a sketch  
*Blueish-green monochrome* Panel, 7½ in. by 8 in. Hope

540 + .

# SECOND DAY'S SALE.

Wednesday, May 30th, 1923.

## The Property of a Collector.

### OIL PAINTINGS.

#### FRAMED.

F. HUYGENS.

b. 1820.

LOT

130 A Bouquet of mixed Flowers in a glass vase on a jasper slab

Signed

Panel

15 in. by 13 in.

And a small English Landscape

2

E. FICHEL.

131 The Coy Lady: Interior with figures in 18th Century Costume

Signed

Panel

22 in. by 19 in.

C. GAUDELET.

132 Bouquets of Flowers in Nankin vases, and boughs, birds'-nests  
and birds; a pair

Signed and dated 1843

Water-colours

27 in. by 20 in.

2

HONTHORST.

133 A Boy playing a Pipe, his arms full of laurel boughs

Canvas

38 in. by 32 in.

F. SNYDERS.

1579-1657.

- 134 Still Life: A dead hare, birds, fruit, etc.

*Panel*

26 in. by 33 in.

*Frie*

SCHOOL OF RUYSDAEL.

- 135 A Village with a church on the shore of a broad estuary

*Panel*

17 in. by 37 in.

*Frie*

P. VAN SAVOY.

born c. 1630.

- 136 A Child in a plumed hat and blue and amber draperies holding a basket of flowers, and leaning out of an oval opening

Signed and dated 1662

*Canvas*

34 in. by 26 in.

*Frie*

SCHOOL OF N. MAES.

- 137 Portrait of a Lady. Half length, in deep white collar and undersleeves and black dress. She holds a closed fan

*Canvas*

35 in. by 27 in.

*Group*

VAN VALCKENBORGH.

- 138 Landscape, with St. Philip and the Eunuch, in his chariot, under an avenue on the left

*Panel*

23½ in. by 32½ in.

*Ship*

J. LINGELBACH.

1622-1687.

- 139 The Battle of Lepanto, a furious fight in boats raging in the foreground

*Canvas*

24 in. by 32 in.

*Frie*

TENIERS.

- 140 Landscape, in the foreground peasants fishing in a stream

*Canvas*

28 in. by 47 in.

*Hubb*

## F. SNYDERS.

1579-1657.

- 141 A Market-piece ; a dead deer, a boar, a lobster, fowls, etc. On the left is a man with a basket of grapes

*Canvas*

50 in. by 70 in.

## LINGELBACH.

- 142 Scene on the sea shore, a crowd surrounding a quack-doctor. On the left shipping, on the right classic edifices in ruins

*Canvas*

43 in. by 59 in.

Unframed

## GUILLAM DUBOIS.

- 143 Wooded Landscape with a river on the right

*Canvas*

43 in. by 54 in.

Unframed

## A. BROUWER.

- 144 Head of a Child eating pottage

*Panel*

7½ in. by 6½ in.

And a small View of a Château, of the School of Teniers

2

## J. VAN GOYEN.

1596-1656.

- 145 Ruins and buildings by the waterside

Signed and dated 1648

*Panel*

13 in. by 18 in.

## KLAES MOLENAER.

1630-1676.

- 146 Landscape, on the right a ruined gateway, on the left a church steeple in a valley

Signed

*Panel*

13½ in. by 18½ in.

## VAN DER ULFFT.

- 2 15 . 147 Landscape: sunset; view from a height overlooking the outskirts of a town with gardens, surrounded by a moat *Noel*  
*Canvas* 23½ in. by 32½ in.  
 Unframed

## A. STORCK.

c. 1635-1704.

- 6 10 . 148 Classical composition. A Seaport, in the middle an obelisk, on the right the Church of St. John Lateran. Figures on steps descending to the sea *Fiel*  
*Panel* 18 in. by 25 in.

## G. DUBOIS.

- 15 . 149 Wooded Landscape, a muleteer and other figures on the right *Bruck*  
*Canvas* 13 in. by 19 in.  
 Unframed

## A. VAN BEERSTRAETEN.

- 6 10 . 150 Winter Scene, figures skating on a moat, houses and a picturesque tower on the right *do*  
*Panel* 23 in. by 29 in.

## J. M. MOLENAER.

- 6 10 . 151 Peasants making merry in a farmhouse *Fiel*  
*Panel* 21½ in. by 24 in.

## JACOB SALOMONZ RUYSDAEL.

c. 1630-1681.

- 9 . 152 Landscape: an oak wood, with water on the right, figures in the foreground *Fiel*  
 Signed  
*Panel* 21½ in. by 28 in.

## VAN DER STOFFE.

- ice 153 A Hawking Party in a wood, a castle on the left  
Panel 29 in. by 37 in. 5 15

## BACKHUYSEN.

- ekker 154 Ships in a heavy swell off a rocky coast  
Canvas 25 in. by 30 in. 1 10

## S. DE VLEGER.

c. 1600-1653.

- voeff 155 A Lake with mountainous shores, representing the Sea of  
Galilee, in the middle distance is Christ preaching from a  
ship to a crowd on the land  
Panel 25 in. by 35 in. 10 10

\* \* \* From Earl Howe's collection.

## A. DIEPRAAM.

1622-1670.

- relier 156 Scene in a Bagnio, with figures carousing  
Panel 11 in. by 15 in. 1 10

## SCHOOL OF VAN DE VELDE.

- use 157 Coast Scene, sailing boats coming to land in a strong breeze  
Signed illegibly and dated 1685 on a spar on the left  
Panel 20 in. by 24 in. 5 5

## W. DE POORTER.

fl. 1630-1645.

- ossed 158 Interior of a vast Cavern, with funeral monuments  
Panel 20 in. by 25 in.

P. NASON.

1612-1690.

- 5 10 . 159 Portrait of Admiral Van Tromp. Half-length, in armour,  
wearing ribbon and star of the Order of the Elephant  
*Canvas* 18½ in. by 15½ in. *Druk*

K. VAN MANDER.

- 4 4 . 160 Interior of a Tavern, with cavaliers playing backgammon, etc.  
*Panel* 17½ in. by 22½ in. *Chape*

CONSTANTINE NETSCHER.

- 1 5 . 161 Arcadian Scene, a girl and a shepherd with a bagpipe  
*Canvas* 21 in. by 18 in. *Goos*

VAN DIEST.

- 3 5 . 162 Shipping in a fresh breeze off the coast  
*Panel* 17 in. by 22 in. *Chape*

VAN DER MEULEN.

- 3 10 . 163 Figures on the Ice  
*Canvas* 19 in. by 24 in. *Spil*

SUSTERMANS.

- 7 7 . 164 Portrait of a Youth of the Colonna Family. Bust, wearing  
deep lace collar and brown doublet, trimmed with gold, *Chape*  
coat of arms on the left  
Inscribed on the back "Aetatis 19 Anno 1639"  
*Canvas* 22½ in. by 19 in.

PALAMEDES.

- 17 10 . 165 "Conversations Galantes." Cavaliers and ladies in gardens;  
a pair  
*Panels* 17½ in. by 24 in. *Druk*



## SCHOOL OF POURBUS.

- Garner* 166 Portrait of a Lady. Bust, wearing lace ruff and white dress,  
embroidered in colours  
*Canvas* 24 in. by 20 in. 5 5

## SACHTLEVEN.

- Anders* 167 Landscape, an extensive view over a wide valley, with a town  
in the middle distance, and a river on the right  
*Canvas* 24½ in. by 30 in. 2 5

## W. VAN DE VELDE THE YOUNGER.

1633-1707.

- Jensen* 168 Harbour with Van Tromp's ship, the "Province of Zeeland";  
a portrait of the Admiral in the sky  
Signed  
*Pen and ink on white panel* 28 in. by 36 in. 10

## J. C. RIETSCHOOF.

1652-1719.

- ukker* 169 Seascape with sailing boats  
*Canvas* 21 in. by 24 in. 3 3

## P. BRUEGHEL.

- orse* 170 A Village Kermesse, numerous figures in an open place  
*Canvas* 28½ in. by 42 in. 2 5

## BREENBERGH.

- ukker* 171 Italian Landscape, a lofty bridge over a stream with figures and  
cattle  
*Panel* 19 in. by 25 in. 1 5

## JAN MIEL.

- seed* 172 A Fiddler and Peasants resting in front of a house  
*Panel* 20½ in. by 16½ in. 2 5

P. TILLEMANS.

- 7 . 173 A Stag Hunt in a Landscape  
*Canvas* 34 in. by 43 in. *Spill*

SCHOOL OF RUBENS.

- 5 10 . 174 Landscape, with the Flight into Egypt  
*Panel* 20 in. by 26 in. *Fruit*

C. WILSON.

- 13 . 175 A Boy and Girl with hounds and a dead deer in a Landscape  
 Signed and dated 1706  
*Canvas* 78 in. by 103 in. *Spill*  
 \* \* \* From Earl Howe's collection.

Various Owners.

EARLY FLEMISH SCHOOL.

1450-1500.

- 5 10 . 176 Salvator Mundi, half-length, holding a globe  
*Panel, circular* diam. 8 in. *Gilbert*

JACOPO TINTORETTO.

1512-1594.

- 7 10 . 177 Bust of a bearded man in profile to left. He wears a crimson velvet doublet  
*Canvas* 18½ in. by 15½ in. *Eaton*

CARRACCI.

- 6 . 178 Half-lengths of two men, one standing, the other seated behind a boarded parapet  
*Paper on panel* 14½ in. by 19½ in. *Field*

## ADOLF VON MENZEL.

1815-1905.

- ritze* 179 Portrait of a Man. Bust with clean-shaven face, wearing black coat and white collar and scarf 6 10 .  
Signed  
Canvas 18 in. by 14½ in.

## P. BRUEGHEL.

- ron* 180 A Brawl, the combatants rushing out of the door of a house  
Panel 10½ in. by 14½ in. 1 15 .

## DUTCH SCHOOL.

17th Century.

- ield* 181 Still Life, a dish of prawns, a jug, and other objects on a table  
Panel 11 in. by 13 in. 2 10 .

## VELAZQUEZ.

- lder* 182 Portrait of Don Cesare d'Este. Bust with grizzled hair and moustache, wearing large wheel ruff, black dress and collar of the Order of the Golden Fleece  
Canvas 25 in. by 19 in. 10 10 .

## EARLY GERMAN SCHOOL.

- ritze* 183 The Procession to Calvary  
Panel 28 in. by 26½ in. 6 10 .  
And another 2

## MONNOYER.

- liver* 184 A Bouquet of Flowers in a silver vase  
Canvas 22 in. by 18½ in. 7 .  
*ash* 184<sup>2</sup> And another 7 2 2 .

## N. LANCRET.

- tone* 184A A Woman bathing her feet in a pool, beside her are two other figures, one with his back to the spectator  
Signed on the left N. Lancret  
Canvas 12¼ in. by 15¼ in. 8 .

JAN MATSYS.

1510-1580.

- 2 2 . 185 Venus and Cupid. Two figures with rich accessories in renaissance style

Chape

Panel

31 in. by 43 in.

F. A. BRIDGMAN.

- 3 3 . 186 The Baby's Bath, Tunis  
Signed and dated 1922

Canvas

25 in. by 32 in.

Co

C. DROOGSLOOT.

1630-c. 1673.

- 4 5 . 187 Landscape, a village traversed by a stream with a bridge and figures

Bo

Signed and dated 1661

Panel

13½ in. by 19 in.

J. B. DEL MAZO.

c. 1610-1687.

- 7 5 . 188 Portrait of a member of the family of Philip IV of Spain.  
Bust, in lace collar, armour and blue scarf

Hope

Canvas

23½ in. by 18½ in.

J. COURTOIS BOURGUIGNON.

1621-1675.

- 5 5 . 189 A Skirmish between Turks and Men in armour

Canvas

17½ in. by 24½ in.

Matthe

RAPHAEL MENGES.

- 7 10 . 190 Portrait of a Gentleman. Half-length, in white wig, blue coat  
laced with gold, and white waistcoat; holding a letter in  
his right hand

Canvas

36 in. by 28 in.

Fraser

## PYNACKER.

- 191 Landscape, with cottages on a hillock, and figures  
*Panel* 15 in. by 19½ in. 2 5 .

## DUTCH SCHOOL.

- 192 A Hilly Landscape, with a river and three figures on a road  
*Panel* 15 in. by 24 in. 13 10 .

## DUTCH SCHOOL.

- 193 Vulcan Forging Cupid's Arrows  
*Panel* 18 in. by 24 in. 15 10 .

## J. VAN HUYSUM.

- 194 Flowers in a Sculptured Vase, and companion picture, a pair  
 Signed in full  
*Canvas* 30 in. by 25 in. 2 11 5 .

## RACHAEL RUYSCH.

- 195 A Bouquet of mixed Flowers in a vase on a marble slab  
*Canvas* 13 in. by 11 in. 5 10 .

## J. HIRSCHNAER.

1764.

- 196 Landscape Composition, with ruined classical monuments and figures  
 Signed and dated  
*Panel* 7 in. by 10½ in. 1 5 .

## VAN DER HEYDEN.

- 197 View in a Dutch Town, with a canal  
*Canvas* 15½ in. by 19 in. 16 10 .

## JACOB RUYSDAEL.

- 7 - . 198 View of a flat Landscape, with river and town in the distance  
*Canvas* 16½ in. by 22½ in. *Oliver*

## BOTH.

- 6 6 . 199 An Italian Landscape, with a river, people and cattle crossing  
 in a ferry  
*Canvas* 28 in. by 36 in. *Oliver*

## BERGHEM.

- 5 5 . 200 Landscape, with Cattle and Figures by a stream  
*Canvas* 14 in. by 19 in. *Fried*

## B. J. BLOMMERS.

- 30 . . 201 The Toy Boat. Children and a woman round a tidal pool on  
 the shore  
 Signed  
*Canvas* 18 in. by 14 in. *Comm*

## B. J. BLOMMERS.

- 10 10 . 202 Landscape. A woman gathering herbs in a garden  
 Signed  
*Water-colours* 9 in. by 14 in. *Comm*

## J. STARK.

- 1 5 . 203 Landscape, a river running through meadows, with figures and  
 cattle  
*Canvas* 19½ in. by 24 in. *Alto*

## G. MORLAND.

- 2 2 . 204 Landscape, with a man driving sheep on a bridge  
*Canvas* 12 in. by 18 in. *Loa*

## DOWNMAN.

- Hills* 205 Portrait of a Gentleman  
*Canvas* 7½ in. by 6 in. 3 4 .

## JAMES RAMSEY.

- Reed* 206 Portrait of John Philpot Curran, Esq., in brown coat and white  
 cravat  
*Canvas* 30 in. by 25 in. 5 . .

## REYNOLDS.

- Christian* 207 Portrait of Mrs. Rainsford  
*Canvas* 30 in. by 25 in. 11 . .

## LAWRENCE.

- do* 208 The Calmady Children  
*Canvas* 30 in. by 25 in. 3 10 .

## WATTEAU.

- vis 90* 209 The Music Lesson, and Pierrots, a pair  
*Canvas* 12 in. by 16 in. 7 . .

## G. H. PHILLIPS.

- erell* 210 Portrait of Mrs. Diamond  
*Canvas* 30 in. by 25 in. 2 4 .

## ROSA DA TIVOLI.

- teale* 211 Shepherd with Goats and Sheep ; and one other, a pair  
*Canvas* 25 in. by 30 in. 2 4 . .

## JAN WYCH.

- do* 212 Portrait of the Duke of Marlborough on horse-back  
*Canvas* 69 in. by 61 in. 7 10 .



H. WEEKS AND C. DUKES.

- 1 15. 213 The Milkmaid  
Canvas 26 in. by 34 in. Ash

F. GOODALL, R.A.

1822-1904.

- 2 214 An Egyptian Harper  
Signed and dated 1859-70  
Canvas 22 in. by 15½ in. More  
And another 2

HENRIETTA RAY.

- 2 215 First Sketch for "The Sirens," R.A., 1903  
Canvas 5 in. by 10½ in.  
A Seascape, with mountainous shore in distance, by GEORGE  
CLAUSEN  
Water-colour 7½ in. by 10 in. 2 Thon

WM. SMFALL.

1828.

- 1 1 216 View on the Alleghany Mountains, Pennsylvania  
Canvas 10 in. by 12 in. Mel

ADOLPHE LEFEBVRE.

1840-1868.

- 1 217 Two Nymphs, one with double flutes and the other with a  
tambourine  
Signed  
Canvas 24 in. by 14½ in. Chap

G. G. KILBURNE.

- 2 218 A Hunting Story  
Canvas 25 in. by 36 in. Na

## SAMUEL EDMONSTON.

- 219 Wrecked Fishermen preparing to hoist a signal

*Canvas*

34 in. by 26 in.

## J. H. BURGESS.

- 219A The Giant's Causeway

Signed and dated 1845

*Canvas*

22 in. by 26 in.

---

The Property of G. W. Pepys Goodchild, Esq.

## TH. ROUSSEAU.

- 220 The Road to the Village

*Panel*

13½ in. by 20 in.

## TH. ROUSSEAU.

- 221 Landscape with river and evening sky

*Canvas*

10½ in. by 17 in.

## GERMAN SCHOOL.

- 222 Portrait of Philip Melancthon

*Panel*

15 in. by 10 in.

## J. RUYTEN.

- 223 Canal near Antwerp

*Canvas*

24 in. by 19 in.

## J. MOLENAER.

- 224 A Skating Scene

*Panel*

16 in. by 20 in.

E. MATHON.

1872.

225 Landscape with buildings and water-mill

Signed

Canvas

8 in. by 15 in.

DIAZ.

226 Woodland Scene with figures

Canvas

9½ in. by 7 in.

C. LAPASTOLET.

227 French Town on a River

Canvas

15 in. by 22 in.

ALFRED DE BREANSKI.

1876.

228 Hilly Landscape with a river

Canvas

20 in. by 30 in.

DIAZ.

229 The Dance

Canvas

18 in. by 21 in.

TH. ROUSSEAU.

230 Les Boucherons

Signed with initials

Canvas

34½ in. by 46 in.

## The Property of a Gentleman.

### BEECHEY.

- Wilson* 231 Portrait of a Gentleman. Three-quarter length, in white wig,  
blue coat and buff waistcoat  
*Canvas* 40 in. by 31½ in. 5 5 .

### SCHOOL OF KNELLER.

- Kneller* 232 Portrait of a Youth. Half-length, in flowing wig and light  
brown coat  
*Canvas* 29 in. by 24 in. 4 .

### R. WILSON.

- Wilson* 233 The Temple of Minerva Medica, the Campagna in the distance  
*Canvas* 18 in. by 24 in.  
And another 2 13 .

### ENGLISH.

*About 1840.*

- Wilson* 234 Portrait of the Duke of Wellington. Half-length, looking to  
the left, wearing brown overcoat  
*Canvas* 30 in. by 25 in.  
And another 2 5 5 .

### A. VAN DER BURGH.

- Van der Burgh* 235 Allegorical Subject: The Temple of Fame  
*Canvas* 26 in. by 33½ in. 5 .

### SCHOOL OF POURBUS.

- Pourbus* 236 Portrait of a Lady. Bust, wearing white dress embroidered in  
black and gold  
*Panel* 25 in. by 21 in. 5 5 .

## FLEMISH SCHOOL.

1564.

- 5 10 . 237 Portrait of a Lady. Half-length, in black and white dress  
Coat-of-arms and date above on the right  
Panel 29 in. by 23½ in. *Black*

## VENETIAN SCHOOL.

16th Century.

- 5 10 . 238 A Sea Fight between Venetians and Turks  
Canvas 19 in. by 40 in. *Mill*  
And another 2

## RICHARDSON.

- 3 . . 239 Portrait of a Gentleman. Half-length, wearing brown velvet  
cap and coat  
Canvas 30 in. by 25 in. *Fair*

## CROME.

- 8 . . 240 Windmill on a River by moonlight  
Canvas 20½ in. by 30 in.  
\* \* \* From the Earl of Ashburnham's collection.  
And two others 3 *Fair*

## ENGLISH SCHOOL.

- 2 2 . 241 A pair of Portraits of Ladies  
Canvases, ovals 9 in. by 7 in. 2 *Edge*

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